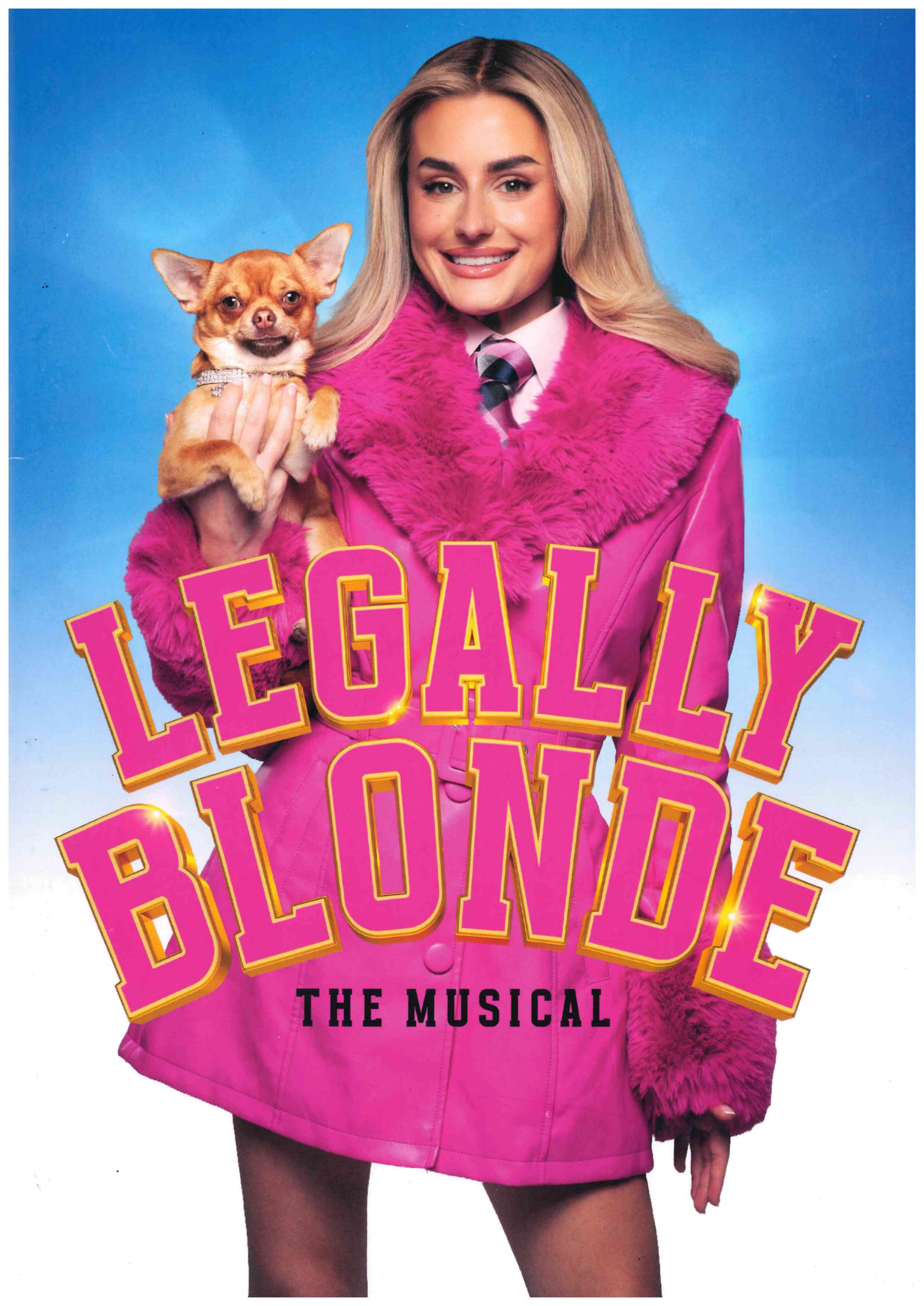


A promotional poster for the musical 'Legally Blonde'. It features Lindsay Lohan as Elle Woods, smiling and holding a small Chihuahua dog. She is wearing a bright pink, fur-trimmed coat over a white shirt and a pink and black striped tie. The background is a solid blue. The title 'LEGALLY BLONDE' is written in large, bold, pink letters with a gold outline, and 'THE MUSICAL' is written in smaller, black, sans-serif capital letters below it.

LEGALLY BLONDE

THE MUSICAL

Walport Productions
Playing Field

ROYO
with
present the **Curve** production

Fiery Dragons
Tilted

LEGALLY BLONDE

THE MUSICAL

Music and Lyrics by
Laurence O'Keefe and Nell Benjamin

Book by
Heather Hach

Based on the novel by Amanda Brown
and the Metro-Goldwyn-Mayer motion picture

AMBER DAVIES

GEORGE CRAWFORD HANNAH LOWTHER KAREN MAVUNDUKURE & ADAM COOPER

with

JAMIE CHATTERTON ANNABELLE TERRY JOCASTA ALMGILL ROSANNA HARRIS
REMI FERDINAND TY-REECE STEWART BRADLEY DELAROSBEL KEANNA BLOOMFIELD
JAMES LIM AARON SHALES JAIME TAIT DAISY TWELLS LOUIE WOOD
RAIAZ FISHER DYLAN GORDON-JONES LAUREN HAMPTON OLLIE HART-BRADFORD

LIGHTING DESIGN
BEN CRACKNELL

SET DESIGN
COLIN RICHMOND

SOUND DESIGN
ADAM FISHER

WIGS, HAIR & MAKE UP DESIGN
SAM COX

COSTUME DESIGN
TOM ROGERS

CASTING
HARRY BLUMENAU CDG CSA

MUSIC TECHNOLOGY
DAVIN CHIN

MUSICAL DIRECTION
CERYS MCKENNA

PROPS SUPERVISION
RYAN O'CONNER

WIGS, HAIR & MAKE UP SUPERVISION
CHARLIE WATSON

COSTUME SUPERVISION
RACHAEL RYAN

ARTWORK
MUSE CREATIVE

SOCIAL MEDIA
DEWYNTERS

MARKETING
DRESSING ROOM 5

PRESS
BUCHANAN PR

ASSOCIATE
CHOREOGRAPHER
EMILY PLEWS

ASSOCIATE DIRECTOR
MICHELLE PAYNE

ASSOCIATE DIRECTOR
OLLIE KHURSHID

ASSOCIATE SOUND
DESIGNER
OLLIE DURRANT

ASSOCIATE LIGHTING
DESIGNER
DALE DRISCOLL

GENERAL MANAGEMENT
ROYO

ORCHESTRATIONS
CHRISTOPHER JAHNKE

ARRANGEMENTS
**LAURENCE O'KEEFE &
JAMES SAMPLINER**

PRODUCTION MANAGEMENT
GOODING JONES
PRODUCTION MANAGEMENT

MUSICAL SUPERVISION & ADDITIONAL ARRANGEMENTS
MATT SPENCER-SMITH

CHOREOGRAPHER
LEAH HILL

DIRECTOR
NIKOLAI FOSTER



Original Production by Hal Luftig, Fox Theatricals, Dori Berinstein, James L. Nederlander, Independent Presenters Network, Roy Furman, Amanda Lipitz, Broadway Asia, Barbara Whitman, FWPM Group, Ruth Hendel, Cheryl Wiesenfeld, Hal Goldberg, David Binder, James D. Stern, Douglas L. Meyer, Stewart F. Lane, Bonnie, Comley, Robert G. Bartner, Michael A. Jenkins, Albert Noccioolino and Warren Trepp;

Presented by arrangement with Music Theatre International

Welcome

OMG you guys! Snaps and a very sunny, So-Cal welcome to Curve and our production of **LEGALLY BLONDE**.

We are thrilled to bring this contemporary classic back to Curve, in this brand-new production. Once again we are collaborating with our friends at **ROYO**, who we enjoyed such a fruitful journey together this time last year, when we presented **KINKY BOOTS** (soon to be back at Curve ahead of a run in London's West End, at the mighty Coliseum Theatre).

Inspired by **Amanda Brown's** novel and later turned into the iconic movie, **LEGALLY BLONDE** became a musical in 2007. It heralded the beginning of a new era in musical theatre of movie to musical adaptations, which continues to this day, the genre becoming a staple of many theatres' repertoires. Brown's novel is partly autobiographical, based on her experiences at Stanford University, where she met prejudice and was ostracised by her classmates and professors alike, because of her femininity, blonde aesthetic and So-Cal personality, which seemed at odds with the serious, blue-blood university norms.

In the stage show, Elle makes her journey through the hallowed Harvard halls along with her new friend Emmett, who has also had to fight his way to Harvard, but unlike Elle, has struggled to make ends-meet. They're both different personalities, but united through being judged by their respective backgrounds and essentially not fitting the status quo. This unlikely relationship is at the heart of our story and creates one of the most compelling love stories of any musical play.

LEGALLY BLONDE is essentially a tale of never judging a book by its proverbial cover and the power of education to transform hearts and minds. Behind the dazzling pink exterior, is a powerful hymn for equality and a demand for acceptance, regardless of gender, appearance or background. If you have the talent, work hard and treat people with kindness, why should it matter where you come from or what you look like? A powerful message for today.

LEGALLY BLONDE stands as a contemporary classic in the musical theatre canon and it's been an honour for us all to work on such expertly crafted material. The show's intelligent structure, matched with its fun, irreverent tone, ensures it stands tall in a line of extraordinary musicals, brimming with confidence and chutzpah. Like all great musicals, the energy and pizzazz so cleverly crafted by our writers, belies the politic and gravitas of the message hidden just under the surface. We are grateful to the show's creators **Laurence O'Keefe, Nell Benjamin** and **Heather Hach** and our co-producers Tom and Hamish from **ROYO** for trusting us to create this new UK production.

Our acting company is led by some of the most exciting talent working in the UK today. We are blessed that in **Amber Davies** we have a leading lady who embodies all of the fierce intelligence, kindness and talent inherent in the character she portrays with such wit and humanity in the show. It's also been a thrill to welcome rising star **George Crawford** to Curve for the first time, who delivers an equally electrifying performance opposite our incomparable leading lady.

And it's great to see so many of our Curve alumni back onstage in Leicester – the astonishingly talented **Karen Mavundukure, Adam Cooper, Annabelle Terry, Jocasta Almgill, Jamie Chatterton, Remi Ferdinand** and **Louie Wood** are just some of the fantastic familiar Curve faces who are part of our astonishing company of actors. And offstage the most dedicated and hard-working production team have worked with enormous care to create every costume, wig, scenery and props you see onstage today. As always, we are incredibly grateful to these first-rate artists and artisans who have chosen to share their talent with all of us.

And finally, thank you to our sponsors **PPL** and our principal funder **Arts Council England**, who continue to support our Made at Curve productions. And to our incredible audiences, thank you for your continued belief in this theatre and the work we do.

Following the run here in Leicester, this production tours across the UK and I know you'll join us in wishing the company every continued success as they set sail from LE1.



Chris Stafford
CHIEF EXECUTIVE

Nikolai Foster
ARTISTIC DIRECTOR



LEGALLY BLONDE

Timeline



JUNE 2001

Amanda Brown self-publishes her novel LEGALLY BLONDE, based on her real-life experiences attending Stanford Law School.

JULY 2001

LEGALLY BLONDE is released in cinemas, starring Reese Witherspoon as the iconic title role. Witherspoon wins the Golden Globe Award for Best Actress – Motion Picture Musical or Comedy.

JULY 2003

Sequel LEGALLY BLONDE 2: RED, WHITE & BLONDE is released in cinemas.

JANUARY 2007

LEGALLY BLONDE THE MUSICAL premieres at the Golden Gate Theatre in San Francisco.

APRIL 2007

LEGALLY BLONDE THE MUSICAL opens on Broadway at the Palace Theatre, starring Laura Bell-Bundy as Elle Woods, Christian Borle as Emmett Forest and Orfeh as Paulette Bonafonté. The production was nominated for seven Tony Awards, including Best Original Score and Best Leading Actress in a Musical.

JULY 2007

The Original Broadway Cast Recording of LEGALLY BLONDE is released.

OCTOBER 2007

A recording of the musical is broadcast on MTV in the United States.

JUNE 2008

LEGALLY BLONDE: THE MUSICAL – THE SEARCH FOR ELLE WOODS is broadcast, a reality show programme which aimed to cast the next actress to play Elle Woods on Broadway.

JULY 2008

Bailey Hanks, the winner of LEGALLY BLONDE: THE MUSICAL – THE SEARCH FOR ELLE WOODS, begins performing in LEGALLY BLONDE on Broadway.

SEPTEMBER 2008

The first North American tour of LEGALLY BLONDE THE MUSICAL begins, which features many members of the original ensemble.

APRIL 2009

The third film in the franchise LEGALLY BLONDES is released directly to DVD.

DECEMBER 2009

The West End premiere production of LEGALLY BLONDE THE MUSICAL begins performances at the Savoy Theatre, starring Sheridan Smith as Elle Woods. The show won three Olivier Awards, including Best New Musical, Best Actress in a Musical and Best Performance in a Supporting Role in a Musical.

AUGUST 2010

The live London Cast Recording of LEGALLY BLONDE is released.

SEPTEMBER 2010

A second US tour of the musical begins.

JULY 2011

First UK tour of LEGALLY BLONDE THE MUSICAL begins, starring Faye Brookes as Elle Woods.

OCTOBER 2012

The Australian tour of the musical begins, which goes on to win five Helpmann Awards, including Best Musical.

APRIL 2016

Curve presents LEGALLY BLONDE THE MUSICAL for the first time, with Lucie Jones as Elle Woods and Danny Mac as Warner Huntington III.

JUNE 2016

Curve's production of LEGALLY BLONDE plays the Daegu International Music Festival in South Korea, winning Best Musical and Best Actor in a Musical for Lucie Jones.

AUGUST 2016

Curve's LEGALLY BLONDE plays in Monaco at the Opéra Garnier Monte-Carlo, as part of the Monte-Carlo Summer Festival.

SEPTEMBER 2017

Second UK tour of LEGALLY BLONDE THE MUSICAL begins.

MAY 2022

Regent's Park Open Air presents LEGALLY BLONDE THE MUSICAL as part of its summer season, with Courtney Bowman as Elle Woods.

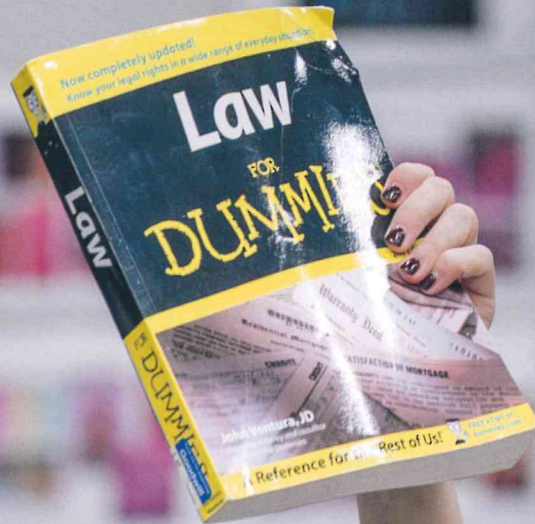
APRIL 2025

Production begins on ELLE, an upcoming prequel television series exploring the high school years of a teenage Elle Woods.

FEBRUARY 2026

LEGALLY BLONDE opens at Curve before heading on a tour of the UK and Ireland.





“What, like it’s hard?” **WOMEN IN LAW**



It’s remarkable to think that women have only been able to practice law for just over 100 years. Many trailblazing women have had to fight to be heard, paving the way for other women to enter the legal profession, right down to Elle Woods stepping through the hallowed halls of Harvard Law.





At Harvard Law, the door opened late. Female students were first admitted in 1950, with the first class of women graduating in 1953. Progress still came with pushback, so in 1969 three students founded the Harvard Women's Law Association in direct response to sexism on campus. Their aims were clear: improve gender equality, increase the number of female faculty members, and press for a more representative, more inclusive faculty overall.

Those moves mattered because they changed the day-to-day reality of what it meant to study law at one of the world's most prestigious institutions. They carved out visibility, support, and influence inside a system that had long assumed the lawyer was male by default.

Across the Atlantic, the story carries the same mix of ambition and restriction. Eliza Orme became the first woman to earn a law degree in England, and later established chambers with fellow student Mary Richardson. Although they could not qualify as licensed conveyancers, they built a working practice drafting documents and providing legal opinion. Their office became the first legal office in the country to be run by women, proof that capability was never the issue, access was.

These are only two examples, but they show the pattern: women didn't just enter law, they had to reshape it to make entry possible. They pursued one of the most demanding academic routes while also contesting the rules that blocked women from applying, studying, graduating, and practising on equal terms.

Over the past century, that pressure has translated into structural change across the profession, including major shifts in employment law such as the Sex Disqualification (Removal) Act, the Equal Pay Act, and the Sex Discrimination Act, alongside many other reforms driven by women's advocacy, leadership, and legal work.

Today in the year 2026, we see women in Law continuing to pave the way for not only fellow female lawyers but the system itself, including support for the Creative and Cultural sector.

Here at Curve, we are delighted to be supported by Nelsons, who provide both legal and financial advice.

We caught up with Laura Kearsley, Partner & Solicitor at Nelsons, to discuss how the law firm works with Curve to make the arts more accessible to other businesses and audiences, along with her own connections to musical theatre.

"We're so proud to be a sponsor of Curve and so supportive of everything that they do to make the arts more accessible. It's one of our business priorities to engage with the communities in which we operate - Curve is a leading national theatre and a regional leader in the East Midlands, and with Nelsons focused there, there's a real synergy to the relationship."

We also host business networking events around the shows, which are fantastic - I enjoy them so much! We get leaders from other businesses into Curve; we give them an insight into how productions are made and give them an engaging snapshot of how everything comes together. This is in all in the hope that those business leaders will then also get involved in supporting access to the arts, at Curve in particular, and spreading the word about the good work that Curve does.

And these events give access to the theatre that nobody else would be usually able to get - I've been on the stage at Curve and been on set in the Studio, so things that you can't ordinarily do. We also host Q&As with a wide range of brilliant guests, even including some Hollywood choreographers, giving fascinating insights into how productions get put on. It's a real behind-the-scenes look at some of the elements of theatre you don't think about - getting to see in technical rehearsals where people stand, how that's lit, how they exit and enter the stage. The real painstaking thought that goes into pulling off a production is just mind blowing. It's fantastic.

There's a personal connection for me, too. I was brought up on musical theatre, my family are massive musical theatre fans - I had dreams of being on stage at points, but I think my talents are better engaged in the courtroom and the legal world I do operate in! But the arts and theatre are such a great escape from stressful jobs and the challenging times that we're facing at the moment, and they continue to be a beacon of hope. Theatre is a real chance for people to escape that, experience something different, broaden their horizons, and giving everybody the chance to do that really matters."

If you or your business is interested in becoming a Sponsor of Curve, please visit our website www.curveonline.co.uk/join-and-support-us/business-club/

Laura Kearsley
Partner and Solicitor
at Nelsons



"To have the opportunity to support access to the arts is something that we feel really strongly about, as it gives back to the communities that we work with."



OBJECTION, OUTDATED!

The women who opened the courtroom doors

From courtroom pioneers to history-making judges, the story of women in law is one of grit, brilliance, and doors pushed open, then kept open for others to follow. It is the real-world counterpart to **LEGALLY BLONDE**'s sparkly punchline: never let anyone decide what you are capable of, least of all in places that were never built with you in mind.

As Elle Woods proves, confidence is only the start, what changes the room is competence, courage, and the refusal to be dismissed. The firsts below are not trivia, they are the moments the rules shifted, the barriers cracked, and the profession quietly changed shape, one woman at a time.

BREAKING IN (1869-1920)

1869 - Arabella Mansfield:

Challenged exclusionary rules and became the first woman admitted to practise law in the United States.

1872 - Charlotte E. Ray:

Broke both racial and gender barriers to become the first Black woman lawyer in the United States (Washington, DC).

1875 - Mary Richardson (With Eliza Orme):

Co-founded one of Britain's first women-run legal offices when women could not qualify as solicitors or barristers.

1880 - Belva Lockwood:

Campaigned her way to the top, becoming the first woman to argue a case before the US Supreme Court.

1888 - Eliza Orme:

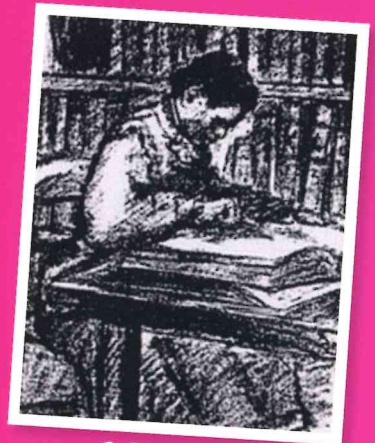
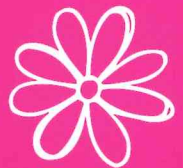
Earned England's first law degree for a woman (UCL), then practised via chambers on Chancery Lane with Mary Richardson.

1920 - Madge Easton Anderson:

Won a Court of Session appeal and qualified as the UK's first woman professional lawyer, admitted as a Scottish solicitor.



Arabella Mansfield



Charlotte E. Ray



Belva Lockwood



TAKING THE BENCH (1934-1981)

1934 - Florence Allen:

Set a federal precedent as the first woman appointed a United States Circuit Court judge.

1949 - Rose Heilbron:

Reached the summit, becoming one of the first two women appointed King's Counsel in England.

1956 - Lila Ferwick:

Marked a breakthrough in elite legal education as the first woman to graduate from Harvard Law School.

1966 - Constance Baker Motley:

Made history as the first Black woman federal judge, after shaping landmark civil rights litigation.

1981 - Sandra Day O'Connor:

Changed the shape of the highest court as the first woman appointed to the United States Supreme Court.



Eliza Orme



Florence Allen



Rose Heilbron



RECOGNITION AND REPRESENTATION (2010-2026)

2010 - Ruth Bader Ginsburg:

Received the Brandeis Medal, becoming the first woman honoured for a lifetime advancing equality and justice.

2017 - Brenda Hale:

Broke the final ceiling in Britain's top court as the first woman President of the UK Supreme Court.

2020 - Raffia Arshad:

Expanded visibility on the bench as the UK's first hijab-wearing judge.

2021 - Victoria McCloud:

Marked a step forward for inclusion as the UK's first openly transgender judge.

2023 - Mary L. Smith:

Rewrote the record books as the first Native American woman elected President of the American Bar Association.

2024 - Debra Hembree Lambert:

Took the top judicial role in her state as the first female Chief Justice of Kentucky.

2025 - Lady Elish Angiolini:

Added a historic first in public life as the first woman appointed Lord High Commissioner to the Church of Scotland's General Assembly.

2026 - Justice Revati Mohite Dere:

Made legal history in India as the first woman sworn in as Chief Justice of the Bombay High Court.



Constance Baker Motley

CONSTANCE BAKER MOTLEY PHOTO *Library of Congress, Prints and Photographs Division, NYWTS Collection, [reproduction number, e.g., LC-USZ62-90145]*



FINDING YOUR

Way

Imagine being surrounded by people who doubt you. Not always openly, but just enough to make you pause before speaking, soften your opinions, or quietly question whether you belong.

I could be talking about Elle Woods in **LEGALLY BLONDE**, or retelling stories shared by so many women. Those women may be sitting a few rows in front of you. Perhaps she's a friend, a colleague, a family member - or maybe this is something you've recognised in yourself at some point.

If we take a step back, we could lift Elle Woods straight out of **LEGALLY BLONDE** and place her right here, in this room, twenty-five years on and much of her experience would still feel the same. Feeling underestimated. Feeling judged. Feeling the constant need to prove herself. The details may have changed, but the challenge hasn't entirely disappeared.

In the working world, many women still find themselves having to justify their seat at the table before they're given the chance to show what they can do. In **LEGALLY BLONDE**, this shows up almost immediately. Elle is judged not just on her ambition, but on how she looks - her pink outfits, her blonde hair, and the assumptions that follow. When her boyfriend Warner tells her he needs "less of a Marilyn and more of a Jackie", it's a moment many women recognise: the suggestion that who you are isn't quite right for the world you're trying to enter.

At one point, Elle even dulls parts of herself as she swaps her signature pink for darker, colder colours in an attempt to be taken more seriously. It's subtle, but familiar. Many women know what it feels like to quiet parts of themselves just to fit in.

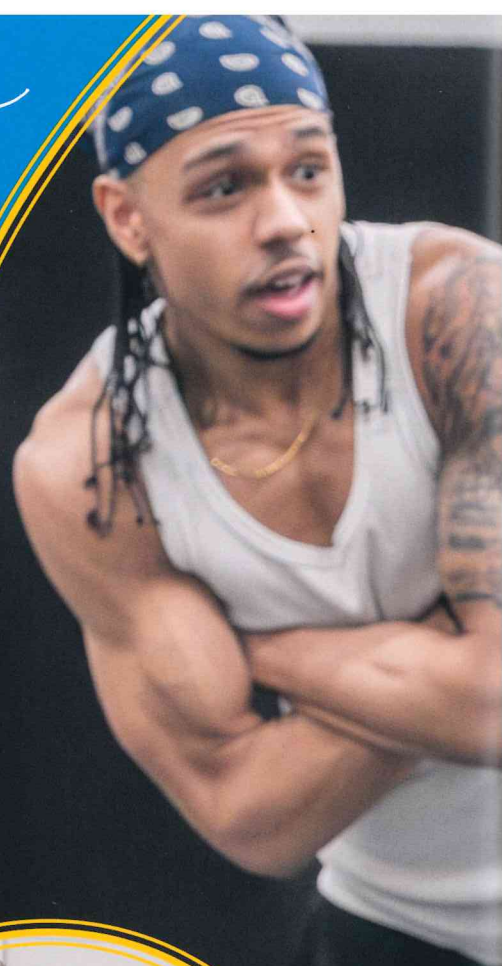
So let me ask you this... what if, from the very beginning, Elle had access to a space where she didn't have to constantly justify herself? A place where she could learn, grow, ask questions, and build belief in herself alongside others, rather than in spite of the doubt around her. Would her journey have felt less isolating? Would the pressure to prove herself have been quite so heavy?

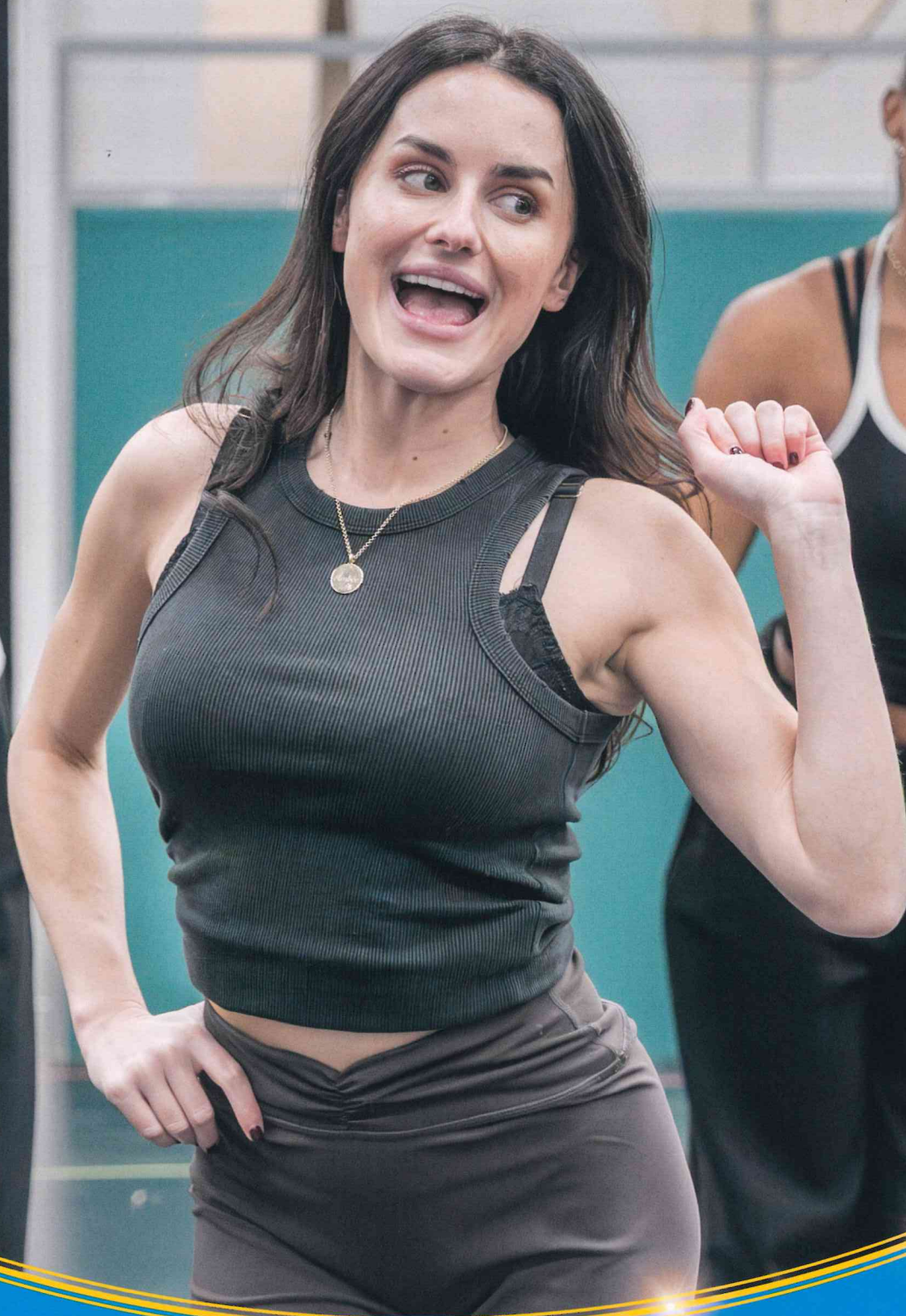
My answer to those questions goes beyond words. It's **Women Who Can (CIO)**, our local women's empowerment charity.

"It's not about changing who women are, but supporting them to feel more assured in who they already are."

Women Who Can was created because I kept meeting women who were capable, motivated, and full of potential, but who had never really been given the space to trust themselves or back their own judgement. Not through lack of effort, but through lack of opportunity. Many were navigating work, independence, and change without strong support networks, practical guidance, or the chance to learn alongside others.

At Women Who Can, we create welcoming spaces where women can grow in self-belief - through practical skills, shared experiences, and honest conversation. We focus on real-life confidence: the kind that helps you speak up at work, try something new, set boundaries, or feel more secure in your own decisions. It's not about changing who women are, but supporting them to feel more assured in who they already are.





Much like Elle, the women we work with don't need fixing. They don't need to become louder, tougher, or less themselves to be taken seriously. What they need is encouragement, practical tools, and environments that feel supportive rather than judgemental. In *LEGALLY BLONDE*, we see how powerful women supporting women can be - moments like *Bend And Snap* may be playful, but at their heart, they're about encouragement, self-belief, and cheering one another on.

I strongly believe that self-belief can be developed. I've seen how it grows over time through shared experiences, small wins, and the reassurance that you're not the only one figuring things out. And that's why this story still resonates. Because twenty-five years on, women are still finding their feet, finding their assurance, and finding each other.



Sadé Paul-Henry
Founder of Women Who Can (CIO)

www.womenwhocan.org.uk



It's been a beautiful world to create and even after we delivered the final design we kept tinkering with the visuals, always refining and filtering what we really needed to tell Elle's story. But the heart of the look has hopefully still stayed, and I hope it gives as much joy to the audience as it has to us when we were making it.

LEX ET IUSTITIA

Set Designer

HARVARD UNIVERSITY LECTURE HALL

Theatre designers work in 1:25 scale and create models of the set before technical drawings are made by a draftsman and sent to the set builders. Our **LEGALLY BLONDE** set has been built by the incredible artisans at **Rocket Scenery** up the road in Nottingham.

ELLE'S DORM ROOM



MALIBU



HAIR AFFAIR



MALIBU PIER



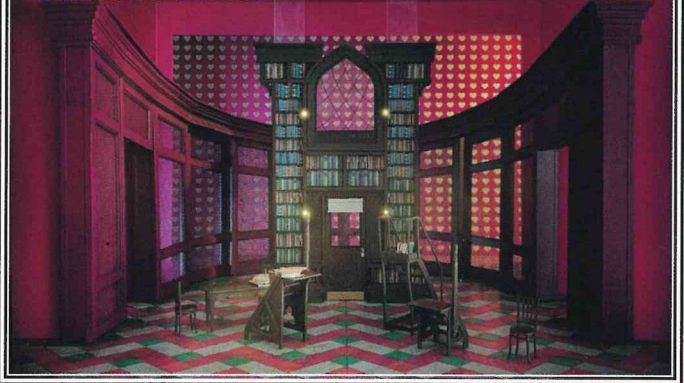
COURTROOM



HARVARD



CALLAHAN'S OFFICE



BROOKE'S BATHROOM





PERFORMING Pets

No production of **LEGALLY BLONDE** is complete without its furry friends, and Curve's is no exception – we've been working with **Performing Pets** who handle Sprout (who plays Bruiser, Elle's trusty companion) and Milo (who plays Rufus, Paulette's dog).

Founders **Des** and **Kelly Jordan** tell us more.

Des: Performing Pets was set up about 29 years ago. Me and my wife worked hard – we had some animals, and we got a phone call one day from somebody wanting to borrow our animals for a photoshoot. We went and did it; it was successful, and we thoroughly enjoyed it, and then it just led from there. It got to the stage where my accountant was saying we needed to form a company, and we've never really looked back. It's just so enjoyable – we get to go to work to put smiles on people's faces. We just feel privileged and working with your animals... there's so much more to it. It's hard to explain, but it's a lovely feeling.

Kelly: On our last count, we've got about 400 animals, ranging from emus down to reindeers down to wallabies, then your usual dogs, cats, rabbits, birds – even meerkats! Not every animal makes it into the rehearsal room – as they say, horses for courses – so we have some animals that prefer the outdoors, and those who don't mind coming into a theatre environment with all the music and noise, and our quieter animals who prefer the therapy environment.

Des: And it's all about building the bond between the animal and the actor – they've both got to be happy, otherwise it's not going to work. Sprout's been bonding with Amber [Davies, who plays Elle Woods] over the rehearsal period – he's had a few treats, done little bits and pieces, and everybody seems to be happy with what he's delivered so far. There's still loads of time for bonding and making sure everything's fine, because everybody has to be happy.

It's not necessarily all about training – it's about patterns of movement, only letting him do what he wants to do, but the repetition means that he stays constant throughout the run of the show, and he's only enticed with treats. It's about making the animal feel good, looking after him, caring for him and making sure he's in his best condition.

By the end of the day, he's only going to do what he wants to do. And that's why whenever we're working with actors, we always say that there's room for so many different things because animals are unpredictable. Sprout decides what he does on the day – we can only work with it what he delivers, and we've got to make sure it's safe and happy for everybody.

Once they get on together, there's a connection there. They're just going to bounce off each other.

Kelly: With Milo, he's one of our recent recruits. He lived with an elderly gentleman for most of his life, but his owner went into a care home and the family couldn't take on Milo. So, he came to us! He was spoiled rotten, so when he came to us with all these different animals, he was a bit like, "wow, where do I fit?" But he has been like a duck to water – he loves it. He loves people, loves the other animals, loves the environment – nothing has fazed him. But watch out, he'll steal your food given half a chance!

"You walk past one smiley happy dog, it's medically proven to make us feel better."

Kelly Jordan



And there's something very special about working with animals, especially in caring professions – there's so many ways that animals can help with stress and so on. More so than medication and any other form of therapy, animals naturally produce a good chemical in our bodies that makes us feel good. You walk past one smiley happy dog, it's medically proven to make us feel better.

With Performing Pets, we visit people from two years old to over one hundred in care homes. A lot of people in care homes would have had animals before going into a care home, so it also suppresses that feeling of loneliness when we take them in and they're still getting to cuddle an animal.

Des: Sometimes working on our behalf, it gets a bit embarrassing because you get all these actors that'll work so hard, going to different schools and training, and then you get this little furry creature come out and he steals all that hard work. They do, unfortunately, steal the show. But at the end of the day, they deserve it.

PERFORMING PETS

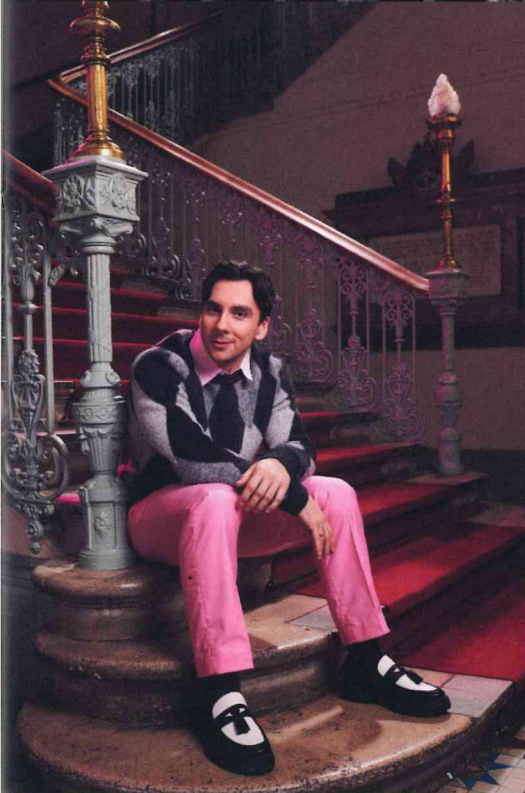
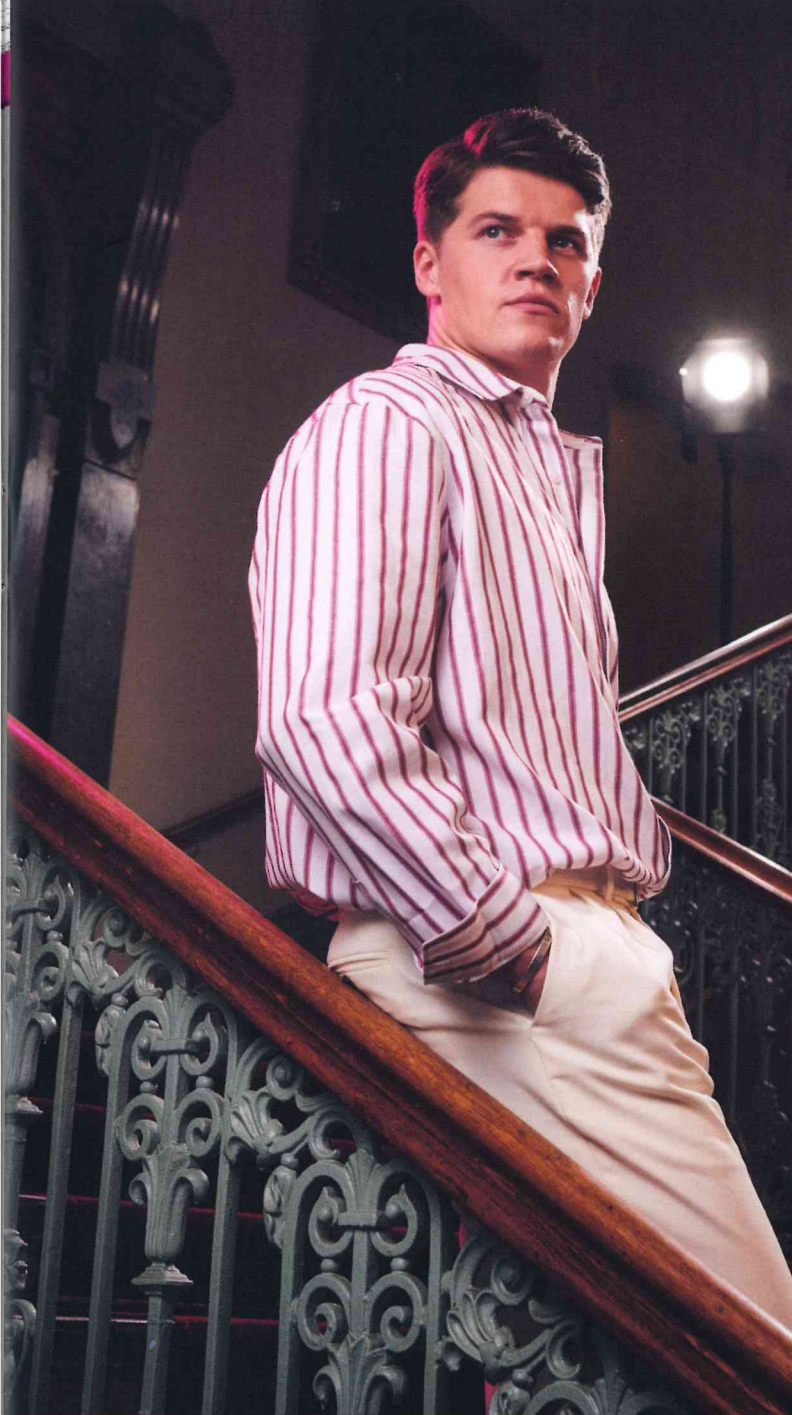
Performing Pets is a family run company with over 25 years of experience in supplying pets and animals to leading industry professionals and gaining massive credits in film, theatre, media, therapy, education and special events.

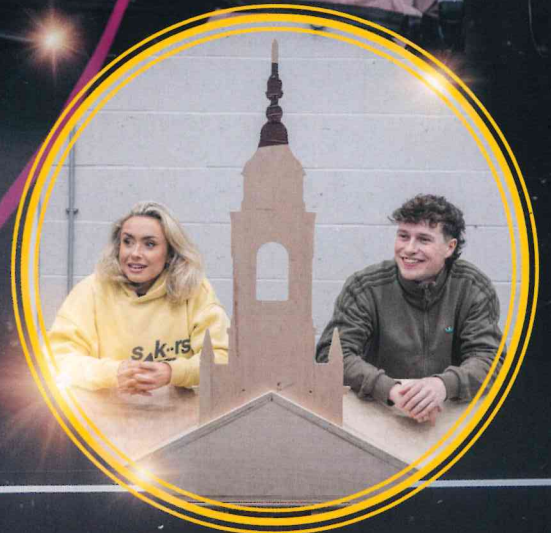
www.performingpets.co.uk Instagram: [performingpets](https://www.instagram.com/performingpets)













SONG LIST



ACT ONE

Omigod You Guys

Elle, Serena, Margot, Pilar,
Delta Nus and Store Manager

Serious

Elle and Warner

What You Want

Chad and Company

The Harvard Variations

Emmett, Aaron, Enid, Cezar
and Harvard Students

Blood In The Water

Callahan and the Students

Positive

Elle, Serena, Margot and Pilar

Ireland

Paulette

Serious (Reprise)

Elle and Warner

Chip On My Shoulder

Emmett, Elle and Company

So Much Better

Elle and Company

ACT TWO

Whipped Into Shape

Brooke, Callahan and Company

Take It Like A Man

Elle, Emmett and Company

Bend And Snap

Elle, Paulette, Serena, Margot, Pilar
and Company

Gay or European?

Elle, Callahan, Emmett, Brooke, Vivienne,
Warner, Enid, Judge, Nikos, Carlos and
Company

Legally Blonde

Elle and Emmett

Legally Blonde Remix

Vivienne, Elle, Paulette, Kyle, Enid,
Margot, Serena, Pilar, Brooke and Company

Scene Of The Crime

Serena, Margot, Pilar, Judge and Company

Find My Way/Finale

Elle, Paulette, Emmett and Company

*The play is set today in and around
Malibu, California and Harvard University,
Cambridge, Massachusetts.*



CAST

Elle Woods

AMBER DAVIES

Emmett

GEORGE CRAWFORD

Margot & Alternate Elle Woods

HANNAH LOWTHER

Paulette

KAREN MAVUNDUKURE

Callahan

ADAM COOPER

Warner

JAMIE CHATTERTON

Vivienne

ANNABELLE TERRY

Brooke

JOCASTA ALMGILL

Serena

ROSANNA HARRIS

Pilar

REMI FERDINAND

Kyle

TY-REECE STEWART

Carlos

BRADLEY DELAROSBEL

Enid

KEANNA BLOOMFIELD

Ensemble

JAMES LIM

Ensemble

AARON SHALES

Ensemble

JAIME TAIT

Ensemble

DAISY TWELLS

Ensemble

LOUIE WOOD

On Stage Swing

RAIAZ FISHER

On Stage Swing

DYLAN GORDON-JONES

Off Stage Swing

LAUREN HAMPTON

Off Stage Swing

OLLIE HART-BRADFORD

UNDERSTUDIES

Elle Woods

HANNAH LOWTHER

ROSANNA HARRIS

Emmett

JAMES LIM

LOUIE WOOD

Paulette

KEANNA BLOOMFIELD

Callahan

BRADLEY DELAROSBEL

JAIME TAIT

Warner

TY-REECE STEWART

DYLAN GORDON-JONES

Vivienne

DAISY TWELLS

KEANNA BLOOMFIELD

Brooke

LAUREN HAMPTON

RAIAZ FISHER

Margot

DAISY TWELLS

LAUREN HAMPTON

RAIAZ FISHER

Serena

LAUREN HAMPTON

DAISY TWELLS

Pilar

RAIAZ FISHER

Kyle

OLLIE HART-BRADFORD

DYLAN GORDON-JONES

Carlos

JAIME TAIT

AARON SHALES

OLLIE HART-BRADFORD

Enid

AARON SHALES

RAIAZ FISHER

MUSICIANS

Musical Director and Keys 1

CERYS MCKENNA

Assistant Musical Director

and Keys 2

OLIVIA ZACHARIA

Guitar

RYAN WEBBER-ROSE

Bass Guitar

JOE ORME

Drums

NICK ANDERSON

Reeds

KATHRYN MCGUINNESS

Trumpet

JIM DAVIES

PRODUCTION TEAM

Director
NIKOLAI FOSTER

Choreographer
LEAH HILL

*Music Supervisor and
Additional Arrangements*
MATT SPENCER-SMITH

Musical Director
CERYS MCKENNA

Set Designer
COLIN RICHMOND

Costume Designer
TOM ROGERS

Lighting Designer
BEN CRACKNELL

Sound Designer
ADAM FISHER

Wigs, Hair and Make-Up Designer
SAM COX

Casting Director
HARRY BLUMENAU CDG CSA

Production Manager
**GOODING JONES
PRODUCTION MANAGEMENT**

Associate Director
MICHELLE PAYNE

Associate Director
OLLIE KHURSHID

Associate Choreographer
EMILY PLEWS

Associate Lighting Designer
DALE DRISCOLL

Associate Sound Designer
OLLIE DURRANT

Assistant Musical Director
OLIVIA ZACHARIA

Costume Supervisor
RACHAEL RYAN

Deputy Costume Supervisor
ANDRÁS JACOBS

Wigs, Hair and Make-Up Supervisor
CHARLIE WATSON

Wigs, Hair and Make-Up Associate
RYAN BECK

Props Supervisor
RYAN O'CONNER

Lighting Programmer
DAN STREET

Orchestral Management
LAURA LLEWELLYN-JONES

Music Technology
DAVID CHIN

Birkbeck Resident Assistant Director
MIA GRANT

Company Stage Manager
MARK WILKINSON

Technical Stage Manager
DANIEL HIGGINS

Deputy Stage Manager
MARC HOPKINS

*Assistant Stage Manager
(Book Cover)*
ELLIE HAFFENDEN

Assistant Stage Manager
DAN BRITTON

Stage Management Swing
SEAN COLLINS

LX No. 1
**CONNOR SULLIVAN
AND JUDE MICHELL**

LX No. 2
LILLI FISHER

Technical Swing, Lighting
CHARLIE WATSON

Production Electricians
**ALASTAIR MULLAN,
TOM JOHNSON,
STEVE PAYNE
AND LESLIE WALTERS**

Followspot Operators
**GURINDER HUNJAN AND
ALEXANDRA MORRISEY**

Head of Sound
OLLY SMITH

Sound No. 2
**NATHAN WOOLLEY
AND JOEY WARRINGTON**

Technical Swing, Sound
RYKER YOUNG

Production Sound Engineers
**JAMES CRICHTON,
FRASER CHERRINGTON,
MIKE JEWITT
AND BOB BURROWS**

Head of Wardrobe
AMY HILLS

Deputy Head of Wardrobe
AMY WILSON

Wardrobe Assistants
**EMILLIE ROBINSON
AND MOLLY WHITE**

Costume Makers
**HOLLY O'NEILL, GEORGE SALT,
CRISTIAN RUGGERI, VELIA ANSORG,
STUDIO KIKI AND JAGO MAKER**

Dressers
**LILY CHILTON, NANCY RIVERA
AND BLOSSOM WEAL**

Head of Wigs, Hair and Make-Up
HAYLEY HILL

*Deputy Head of Wigs,
Hair and Make-Up*
**KATIE BOURDILLON
AND JENNI TEBUTT**

*Wigs, Hair and
Make-Up Assistants*
**IMOGEN MERCER
AND LIZZIE WHATELEY**

Wigs
SAMUEL JAMES WIGS LTD

Wigs Team (Knotters)
**SAM COX, CHARLIE WATSON,
RYAN BECK, PATRICK GEORGE,
TOM LICENCE, ROSIE JONES,
EMMA VALLANCE, ABBY SWAIN,
GEORGIA RICHARDS,
NATASHA PAWLUK, LIZ REECE
AND GEMMA HERINCKX**

Production Carpenters
GREGOR TOLLERVEY

Production Riggers
**CARL RICHARDSON
AND KARL CALVERT**

Prop Builders
**WILL GASKEL FOR PROPERLY MADE,
GRAHAM HARRISON FOR
BOWERWOOD AND
DEADLINE TECHNICAL
MANAGEMENT**

Prop Makers
**DAVID LEWENDON,
CHARLOTTE NEVILLE
AND EL DEACON**

Prop Assistants
TEGAN CUTTS

Luggage Construction
PAUL MITCHELL

Graphic Design
PETER BOLTON

Upholsterers
**EMMA PEARCE
AND SARAH TUTTE**

Set Construction
ROCKET SCENERY

Lighting Equipment
CHRISTIE LITES

Sound Equipment
STAGE SOUND SERVICES

Rigging Equipment
20TEN SHOW SUPPORT

Haulage
PAUL MATHEW TRANSPORT

Set Electrics
ROCKET SCENERY

Health and Safety
JOHN YOUNG

*Rehearsal and
Production Photography*
MARC BRENNER

Artwork
MUSE CREATIVE

Social Media
DEWYNTERS

Marketing
DRESSING ROOM 5

Press
BUCHANAN PR

FOR CURVE

Production Manager
LAURA HAYNES

Head of Technical and Lighting
JONATHAN LAIDLAW

Assistant Head of Lighting
JONATHAN PAYNE

Lighting Fit-up Crew
**JAMES CLADINGBOEL,
NATHAN CLAMP, LIAM HUDSON,
ELLIOT MOORE AND RHYS PARKER**

Head of Stage and Automation
JAMES DAINTY

*Assistant Head of Stage
and Automation*
MARTIN PICKARD

Automation Programmer
GEORGIA THOMSON

Stage Fit-Up Crew
**JAMES ANSELL, SIMEON FLETCHER,
AMY HALLFORD-MARSDEN,
RUSSELL HUNT,
JONATHAN PAINTING,
RYAN TEWLEY AND
EMRYSS WICKS-GEMMELL**

Stage Technicians
**TAYLA BAXTER, LUCY BRADING,
OLIVIA BYRNE, AHMAT RAHEEM
MILTON ROBINSON, JASDEEP SINGH
AND FRASER TEW**

Head of Sound and Video
DAVE NORTON

Sound Fit-Up Crew
**DAISY ANDERSON, KATIE HARRISON
AND JAMES SIMPSON**

Deputy Head of Wardrobe
EDEN LORINSON

Costume Makers
**HAYDN RHYS CAWLEY,
ELENA GREEN, RACHAEL
MATTHEWS
AND ISSI ROBERTS**

Wardrobe Maintenance
RACHAEL FRITH

Audio Describers
**NADINE BEASLEY AND
KATE TAYLOR-DAVIES FOR
TALKING SENSE AUDIO
DESCRIPTION SERVICES**

Captioner
**STEVIE BURROWS FOR
THEATRE CAPTIONER NETWORK**

THANK YOU

**FIBRE STUDIOS LEICESTER,
DATA REPRO, DAVE SIMMONS,
LISA BUCKLEY, PETER LEATHAM AT PPL,
SEAN GRAY, EMMA DOLAN
AND THE TEAM AT MTI**



DAVID WILSON HOMES
WHERE QUALITY LIVES

CAST



AMBER DAVIES

Elle Woods

Amber hails from North Wales and she trained at Urdang Academy in London earning her Professional Diploma in Musical Theatre graduating in 2016.

Amber was a finalist in the 2025 series of STRICTLY COME DANCING.

Before Strictly, Amber most recently originated the role of Jordan Baker in the London production of THE GREAT GATSBY, for which she is nominated for a 2026 WhatsOnStage award for Best Supporting Performer in a Musical. Prior to this, she played Vivian Ward in the UK tour of PRETTY WOMAN, Lorraine Baines in BACK TO THE FUTURE at the Adelphi Theatre, and Campbell in BRING IT ON (written by Lin-Manuel Miranda and Tom Kitt) at London's Southbank Centre. Her professional theatre debut was the role of Judy in the original West End cast of 9 TO 5 THE MUSICAL at the Savoy Theatre which then continued to play on the UK tour. Whilst she was preparing for the role, she filmed a documentary for ITVBe, AMBER AND DOLLY: 9 TO 5, which involved her flying to Nashville to meet and interview Dolly Parton and then followed her journey from auditions to rehearsals to opening night in the West End. She was the winner of LOVE ISLAND 2017, a semi-finalist on DANCING ON ICE, and her screen credits also include the role of Jess in ALMOST NEVER for CBBC/BBC iPlayer. She is also the Director and Host of CALL TO STAGE podcast – listen wherever you get your podcasts!

TikTok: Amber_Davies7

Instagram: amb_d



HANNAH LOWTHER

Margot and Alternate Elle Woods

Training: The London School of Musical Theatre and Italia Conti.

Previous theatre credits include: SIX (Alternate Howard and Parr, Vaudeville Theatre); THE SPONGEBOB MUSICAL (Karen the Computer,

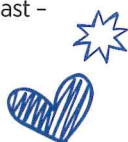
London Southbank Centre and UK tour); SNOW WHITE (Snow White, Wimbledon Theatre); EMOJILAND IN CONCERT (Kissy Face, Information Desk Person, Garrick Theatre); KINKY BOOTS IN CONCERT (Ensemble, Theatre Royal Drury Lane); MILLENNIALS (Company, The Other Palace Studio); HEATHERS (New Wave Girl and Dance Captain, The Other Palace); SNOW WHITE (Snow White, King's Theatre, Southsea); CINDERELLA (Dance Captain, Elgiva Theatre, Chesham); OLIVER! (Children's Ensemble, Theatre Royal Drury Lane); THE SOUND OF MUSIC (Brigitta, London Palladium) and CHITTY CHITTY BANG BANG (Jemima, UK tour).

Other credits include: FADO (Mona, Workshop); CONTROL (Bros, CBBC); NERDS (Myrtle, Workshop); LOVEBIRDS (Vocalist, Concept Recording); PRICKED (Briar Rose, Concept Recording); BABIES (Becky, Concept Recording); WATCHDOGS: TRUTH (Camilla, Audiobook); DEE AND FRIENDS IN OZ (Westyn, Voiceover) and founder and host of HOW VERY HANNAH podcast.

Hannah is also a social media content creator with over 1.5 million followers across her platforms.

Instagram: @hannahlowther

TikTok: @hannahlowther



GEORGE CRAWFORD

Emmett

Training: ArtsEd (BA Hons Musical Theatre).

Previous theatre credits include: THE GREAT GATSBY (Mr McKee, Original London Cast, London Coliseum); SPEND SPEND SPEND (Matt, Royal Exchange); TITLE OF SHOW (Hunter, Phoenix Arts Club); BARISTA THE MUSICAL (Andy Scott, Horsham); DISNEY'S NEWSIES (Alternate Jack Kelly, Troubadour, Wembley Park); WAITRESS (Ogie, UK tour); THE BOOK OF MORMON (Cover Price, Cover Cunningham, UK tour) and FOREVER PLAID (Jinx, Upstairs at the Gatehouse).

Other credits include: ACORN ANTIQUES (Minchin's Lad, Shaftesbury Theatre, London, Manchester Opera House); MISFITS (Jim, Workshop); DON'T FORGET (Young Sean, Workshop) and BARISTA THE MUSICAL (Developing the role of Andy Scott, Workshop).

@georgecrawford_



KAREN MAVUNDUKURE

Paulette

Karen Mavundukure is a Zimbabwean-born vocalist and actress raised in the UK within a musically rich, gospel-influenced family. Karen is recognised for her dynamic vocal ability, strong musicianship, and professional versatility across stage and creative development work.

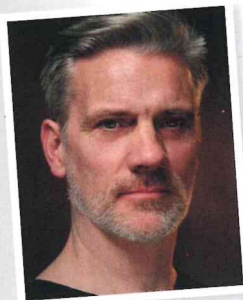
Training: Liverpool Institute for Performing Arts (LIPA).

Previous Curve credits include: THE COLOR PURPLE (Curve and Birmingham Hippodrome) and THE MUSIC OF ANDREW LLOYD WEBBER.

Previous theatre credits include: STRANGER THINGS: THE FIRST SHADOW (Phoenix Theatre); BRONCO BILLY (Charing Cross Theatre); TARANTINO LIVE (Riverside Studios); MOTHER GOOSE (UK tour); THE COLOR PURPLE (UK tour); DREAMGIRLS (West End) and THE ARETHA FRANKLIN (UK tour).

Previous TV and film credits include: MÅTILDA (Netflix).

@karenxmav



ADAM COOPER

Callahan

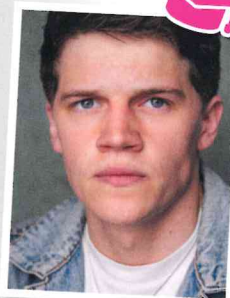
Born in London, Adam has been a performer for over 30 years. Starting his career with the Royal Ballet, Adam then went on to pursue a career as a freelance performer, choreographer and director in dance, musical theatre, film, television,

opera and operetta. He has directed musicals for Curve in Leicester, Gärtnerplatz Theater in Munich and Oper Köln. He has performed and choreographed worldwide and won numerous awards including Evening Standard Award, Critics Circle National Dance Awards and nominations for Tony and Olivier Awards.

Previous Curve credits include: A CHORUS LINE (Zach, Curve, UK tour and Japan).

Previous theatre credits include: LADY MACBETH (Macbeth, Japan tour); THE RED SHOES (Boris Lermantov, Matthew Bourne's New Adventures); SINGIN' IN THE RAIN (Don Lockwood, Palace Theatre London and Japan tour); THE MERRY WIDOW (Death, Gärtnerplatz Theater); GUYS AND DOLLS (Sky Masterson, Piccadilly Theatre) and THE SOLDIER'S TALE (The Soldier, Royal Opera House London and Japan tour).

Other credits include: SUNNY AFTERNOON (Choreographer, Chicago Shakespeare Theatre, UK tour and Harold Pinter Theatre); LA CAGE AUX FOLLES (Choreographer, Gärtnerplatz Theater); MATA HARI (Choreographer, Gärtnerplatz Theater); TOOTSIE (Choreographer, Gärtnerplatz Theater); THE GRAND DUCHESS OF GEROLSTEIN (Choreographer, Semperoper Dresden); ON THE TOWN (Choreographer, Konzert and Theatre St Gallen); THE PIRATES OF PENZANCE (Director, Gärtnerplatz Theater); THE RAKE'S PROGRESS (Director, Gärtnerplatz Theater); CANDIDE (Director, Gärtnerplatz Theater); GRAND HOTEL (Director, University of Oklahoma); SHALL WE DANCE (Director, Sadlers Wells); SIMPLY CINDERELLA (Director, Curve) and LES LIAISONS DANGEREUSES (Director, Japan tour and Sadlers Wells).



JAMIE CHATTERTON

Warner

Training: The Arts Educational School.

Previous Curve credits include: THE SOUND OF MUSIC (Herr Zeller, u/s Georg von Trapp).

Previous theatre credits include: THE LITTLE BIG THINGS (Tom Fraser, @

sohoplace, directed by Luke Sheppard) and THE OSMONDS: A NEW MUSICAL (Alan Osmond, World Premiere, National tour).

Other credits include: PARANORMAL ACTIVITY (James, promo commercial); THE MUSIC OF THE NIGHT (Royal Albert Hall); THE OLIVIER AWARDS (Royal Albert Hall, ITV) and CHITA RIVERA: LIVE IN LONDON (Cadogan Hall).



ANNABELLE TERRY

Vivienne

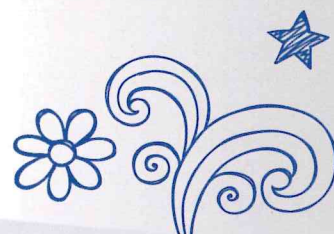
Training: Liverpool Institute for Performing Arts (LIPA).

Previous Curve credits include: SCENES FROM RENT and THE OWL WHO CAME FOR CHRISTMAS.

Previous theatre credits include: GET DOWN TONIGHT: THE KC &

THE SUNSHINE BAND MUSICAL (Charing Cross Theatre); SCISSORHANDZ (Southwark Playhouse Elephant - BroadwayWorld Award Nominated); WHO DO YA LOVE? THE KC & THE SUNSHINE BAND MUSICAL (ATG at Edinburgh Fringe); WHATSHERNAME (Writer/Composer, Orange Tree Theatre); NOW AND THEN (English Theatre Frankfurt); HAMLET (National Theatre); MACBETH, MUCH ADO ABOUT NOTHING (AFTLS USA tours); A MIDSUMMER NIGHTS DREAM, THE TEMPEST, TALES FROM HANS CHRISTIAN ANDERSON, MACBETH (Guildford Shakespeare); SWALLOWS AND AMAZONS, THE SNOW QUEEN, THE TEMPEST, PETER PAN, A CHRISTMAS CAROL (Creation Theatre); JANE AUSTEN'S NORTHANGER ABBEY (Theatre Royal Bury St Edmunds and UK tour); NEWSREVIEW (Canal Cafe); SHE STOOPS TO CONQUER and ALL'S WELL THAT ENDS WELL (Changeling).

Instagram: @annabellemterry



CAST



JOCASTA ALMGILL

Brooke

Training: Italia Conti Academy of Theatre Arts.

Previous Curve credits include: A CHORUS LINE (Diane Morales, Curve and tour); CHICAGO (u/s Mamma Morton) and GREASE (Rizzo, Dominion Theatre), for which she was

nominated for the 2022 Black British Theatre Award for Best Supporting Female in a Musical and the 2023 WhatsOnStage Award for Best Supporting Performer in a Musical.

Previous theatre credits include: THE PHASE (Aziza, The Vaults); & JULIET (Lady Capulet and Nell, u/s Anne and Nurse, Manchester Opera House and Shaftesbury Theatre); RENT (Joanne, Hope Mill Theatre); THE BAND PLAYS ON (Sheffield Crucible and On Demand); WEST SIDE STORY (Anita, Royal Exchange Theatre), for which she was nominated for the 2019 UK Theatre Award for Best Supporting Performance; SUNSHINE ON LEITH (Yvonne, West Yorkshire Playhouse and National tour); DREAMGIRLS (u/s Deena and Lorrell, Savoy Theatre) directed by Casey Nicholaw – also Original London Cast Recording; IN THE HEIGHTS (Vanessa and Daniella, King's Cross Theatre); GHOST THE MUSICAL (u/s Clara and Louise, Asian tour); OUR HOUSE (Sarah, Pimlico Opera); LITTLE RED RIDING HOOD (Red, Everyman Theatre); SISTER ACT (Deloris van Cartier, Pimlico Opera); HAIRSPRAY (Peaches and u/s Motormouth, National tour); BEAUTY AND THE BEAST (Milly, Radlett Theatre); HAIR (Dionne, European tour) and THE BLUES BROTHERS (Blurette, National and International tours).

Workshop credits include: FADO (ATG); SAVAGE; HUMAN RESOURCES; BANK OF DAVE; ROCK FOLLIES directed by Dominic Cooke; STILETTO; JUST FOR ONE DAY; CELTIC WARRIOR; ROCKY directed by Sean Holmes; DR DOLITTLE; DUSTY directed by Maria Friedman; VICTORY and BLACK MEN WALKING (NT Studio) directed by Dawn Walton.

Previous TV and film credits include: HULLRAISERS SERIES 2 (Meredith, Fable Pictures/Channel 4); BIG NIGHT OF MUSICALS BY THE NATIONAL LOTTERY (BBC) and WICKED: FOR GOOD (Train Station Chorus, Marc Platt Productions/Universal Pictures).

Other credits include: WEST SIDE STORY (Consuelo, BBC Proms/Royal Albert Hall) and PERFECT AGE (Woman, OnBook Theatre Films/Studio 1285), for which she won the 2025 New Jersey Film Festival Award for Best Supporting Actress.



ROSANNA HARRIS

Serena

Training: Tring Park School for the Performing Arts and Mountview Academy of Theatre Arts.

Previous theatre credits include: GREASE THE MUSICAL (Jan, UK No.1 tour); JEFF WAYNE'S THE WAR OF THE WORLDS: SPIRIT OF MAN

(Papergirl/Cover Beth and Carrie, Arena tour); THE FUNNY GIRLS (Barbra Streisand, Upstairs at The Gatehouse); ALADDIN (Spirit of the Ring, The Alban Arena and The Grove Theatre) and PETER PAN (Tinkerbell, The Hawth).

Alongside performing, Rosanna runs her own party entertainment and performing arts companies – The Dance N Party People LTD and Showstoppers Camp LTD. She also runs a children's charity – The Birthday Dreams Foundation. Rosanna is over the moon to now be performing in one of her all-time favourite musicals.



REMI FERDINAND

Pilar

Previous Curve credits include: THE SOUND OF MUSIC; A CHORUS LINE (Japan) and GREASE THE MUSICAL (West End, West End Live, Loose Women, 2023 Olivier Awards).

Previous theatre credits include: HAMILTON (West End); BOBBI BROWN BEAUTY WEEKENDER and SHREK THE MUSICAL (UK tour).

Instagram: @remi.ferdinand



TY-REECE STEWART

Kyle

Training: The Urdang Academy.

Previous theatre credits include: FOOTBALLER'S WIVES (Ronnie Charles, Assembly Rooms, Edinburgh); CHARLIE AND THE CHOCOLATE FACTORY (Cover Jerry, UK and Ireland tour); FAME

THE MUSICAL (Cover Tyrone Jackson, European tour) and THRILLER LIVE (Young Michael Jackson).

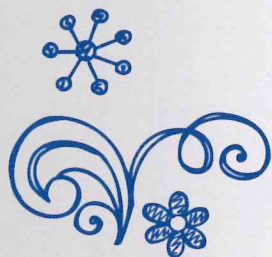
Television credits include: KINKY BOOTS (Royal Variety Performance 2025) and CHARLIE AND THE CHOCOLATE FACTORY (CBBC Blue Peter).

Other credits include: Campaigns for JO MALONE, BEN'S ORIGINAL, GOOGLE PLAY and NIVEA, alongside modelling for brands such as H. SAMUEL and TU CLOTHING.

Whilst training: COPACABANA (Willie) and LEGALLY BLONDE (Kyle).

Instagram: @ty_stew

Ty-Reece would like to thank his agent @palingandjenkins and his close family and friends.





BRADLEY DELAROSBEL

Carlos

Born and raised in Canada, where he found his passion for the stage.

Training: Randolph Academy for the Performing Arts and Guildford School of Acting.

Previous Curve credits include:

A CHORUS LINE (Curve, Sadler's Wells, Japan).

Previous theatre credits include: FIRST DATE (European Premiere); CATS THE MUSICAL (International tour, Taiwan, South Korea); TO GILLIE WITH LOVE (Gillian Lynne Theatre) and THE PHANTOM OF THE OPERA (Greece).

Previous TV and film credits include: MATILDA THE MUSICAL (Netflix).

Bradley LOVES pink.



KEANNA BLOOMFIELD

Enid

Training: London School of Musical Theatre (2023 graduate).

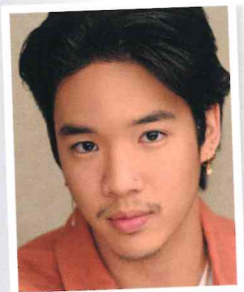
Previous Curve credits include: THE SOUND OF MUSIC (Sister Margareta) and MY FAIR LADY.

Previous theatre credits include:

ALFRED HITCHCOCK PRESENTS (Millie, Theatre Royal Bath); A VERY

VERY BAD CINDERELLA (Buttons, Prince Charming, The Other Palace) and MADE IN DAGENHAM - 10TH ANNIVERSARY CONCERT (London Palladium).

Other credits include: MISFITS TOGETHER (Workshop) and FINALIST IN CHARLES MILLER SONG COMPETITION (London School of Musical Theatre).



JAMES LIM

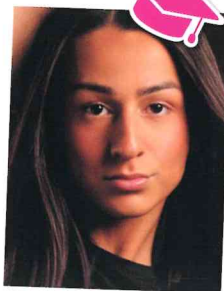
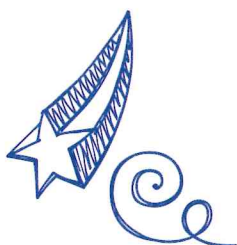
Ensemble

Training: The Royal Academy of Music, graduating in 2023.

Previous theatre credits include:

DISNEY'S ALADDIN (Ensemble, Cover Omar, Cover Lago, UK No 1 tour); CLUELESS (Club Singer, Finn and Cover Christian, Elton, Trafalgar) and

ALADDIN (Title role, Stag Theatre, Sevenoaks).



AARON SHALES

Ensemble

Training: SLP College, Leeds.

Previous Curve credits include:

ALIENS LOVE PANTA CLAUS (Offstage Swing).

Previous theatre credits include:

GREASE: THE IMMERSIVE MOVIE MUSICAL (Dance Captain, Offstage

Swing, Evolution at Battersea Park); & JULIET (Onstage Swing, Cover May, Assistant Dance Captain, UK and Ireland tour); & JULIET (Offstage Swing, Cover May, Assistant Dance Captain, Shaftesbury Theatre, West End) and KINKY BOOTS THE MUSICAL (Ensemble, Royal Variety Performance 2025).

Previous TV and film credits include: WILLKOMMEN 2025 LIVE AT BRANDENBURG GATE (ZDF); DIE GIOVANNI ZARRELLA SHOW (ZDF) and BRITAIN'S GOT TALENT (ITV).

Other credits include: FANTASIES COME TRUE - THE QUEERMUSICALS.COM CONCERT (The Other Palace) and 835TH HAFENGEURTSTAG FESTIVAL (Hamburg, also broadcast on NDR).



JAIME TAIT

Ensemble

Previous theatre credits include:

SHAKESPEARE LIVE! (RSC); BABES IN ARMS (Ye Olde Rose and Crown); BEAUTIFUL: THE CAROLE KING MUSICAL (Aldwych); THE PRODUCERS (The Gordon Craig); GUYS AND DOLLS (The Royal

Exchange); MOTOWN THE MUSICAL (Shaftesbury); GET UP, STAND UP! THE BOB MARLEY MUSICAL (Lyric); MIDNIGHT: THE TODRICK HALL MUSICAL WORKSHOP (Sadlers Wells East) and CLOSER TO HEAVEN (Turbine).

Jaime is delighted to be making his UK tour debut with LEGALLY BLONDE THE MUSICAL.



DAISY TWELLS

Ensemble

Previous Curve credits include:

MURIEL'S WEDDING (Janine).

Previous theatre credits include:

HEATHERS (@sohoplace, The Other Palace, UK tour); MICKEY AND THE WONDROUS BOOK, LET'S GET WICKED (Hong Kong Disneyland);

HAIRSPRAY (Amber Von Tussle, RCCL); DICK WHITTINGTON (Plymouth Theatre Royal); FAME (UK tour); ALADDIN (Swansea Grand Theatre); THE FOREST OF ENCHANTMENT (Disneyland Paris); CHITTY CHITTY BANG BANG (UK tour); SLEEPING BEAUTY (The Arts Theatre Cambridge) and GIRLS' BIG NIGHT OUT (Workshop).

CAST



LOUIE WOOD

Ensemble

Training: Arts Educational School.

Previous Curve credits include: BILLY ELLIOT; A CHORUS LINE (UK tour, Japan) and THE SOUND OF MUSIC.

Previous theatre credits include: BEAUTY AND THE BEAST (Coventry Belgrade); NATIVITY! THE MUSICAL

(Birmingham Rep) and I SHOULD BE SO LUCKY (UK and Ireland).

Louie would like to thank his family and his agent Terence at YOU Management for their continued support!



RAIAZ FISHER

On Stage Swing

Training: Urdang Academy.

Previous theatre credits include: TINA: THE TINA TURNER MUSICAL (Swing, Cover Alline, Aldwych Theatre).

Previous TV and film credits include: SAVE THE CINEMA (Sky Cinema);

BLUE PETER – SPORTS RELIEF SPECIAL (CBBC); BRITAIN'S GOT TALENT (Dday Juniors, ITV); BRITAIN'S GOT TALENT (Acroacadabra, ITV) and TAKING THE NEXT STEP (CBBC).

Raiaz is over the moon to be joining the cast of LEGALLY BLONDE and would like to thank her friends and family for all their support.



DYLAN GORDON-JONES

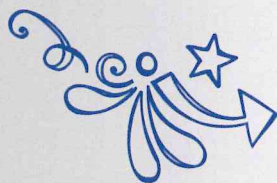
On Stage Swing

Training: The Urdang Academy.

Previous theatre credits include: FREAKY FRIDAY THE MUSICAL (Home Manchester); CLUELESS THE MUSICAL (West End); GREASE – THE MUSICAL (UK tour); BACK TO THE FUTURE – THE MUSICAL (West End);

BEAUTIFUL: THE CAROLE KING MUSICAL (UK tour) and THE WIZ (Hope Mill Theatre, Manchester).

Other credits include: TWIST (Lead Boy, Saul Nash AW21); BACKFLIP (Dancer, Elzia Legzdina) and 2AM (Dancer, MK).



LAUREN HAMPTON

Off Stage Swing

Training: Performers College.

Previous theatre credits include:

HALF A SIXPENCE (Bristol Hippodrome); HELLO DOLLY (Bristol Hippodrome); THE NUTCRACKER (Northern Ballet Theatre); DICK WHITTINGTON (Alice); CINDERELLA

(Cinderella, Crossroads Pantomimes); MAMMA MIA! (Cover Sophie, Dance Captain, Novello Theatre); GREASE (Cover Marty, UK and Ireland tour); JACK AND THE BEANSTALK (Princess Jill, alongside Diversity); ROBIN HOOD (Maid Marion, Crossroads Pantomimes); THE GREAT GATSBY (Dance Captain, Original West End Cast, London Coliseum) and YOUNG FRANKENSTEIN (Associate Choreographer, Hope Mill).

Previous TV and film credits include: CASUALTY (BBC); GRANDPA IN MY POCKET (CBBC) and MAMMA MIA! I HAVE A DREAM (Dance Captain, Assistant Choreographer, ITV).

Lauren is thrilled to be a part of her all-time favourite musical and would like to dedicate this show to her gorgeous mum and Nanny Beryl.



OLLIE HART-BRADFORD

Off Stage Swing

Training: Guildford School of Acting.

Previous theatre credits include:

JACK & THE BEANSTALK (Jack, Crewe Lyceum); A MIDSUMMER NIGHTS DREAM (Lysander, S4K International); GREASE (Swing/Cover Kenickie, Kilworth House); JACK &

THE BEANSTALK (Jack, The Gatehouse, Stafford); BECOMING NANCY (Ensemble, 1st Cover Maxie Boswell, Birmingham Rep); PETER PAN (Peter Pan, International tour, S4K International); ELF (Ensemble, UK tour); WEST END DOES HOLLYWOOD (Singer, Cadogan Hall, London) and DEVIL'S ADVOCATE (Dave, ATG Productions).

@ollie_hartbradford

Represented by Michelle Blair Management.



SPROUT

Bruiser



MILO

Rufus





PRODUCTION TEAM

LAURENCE O'KEEFE

Music and Lyrics

Laurence O'Keefe (Music and Lyrics, Co-Arranger) is a composer/lyricist/bookwriter for Broadway, film and television.

NYC: LEGALLY BLONDE; HEATHERS; THE EXPLORERS' CLUB; CAM JANSEN and BAT BOY.

Film and TV credits include: THE SEA BEAST; THE SIMPSONS; THE DAILY SHOW; ANT & DEC; BEST TIME EVER; MAKE 'EM LAUGH; JOHNNY AND THE SPRITES; LEGALLY BLONDE LIVE ON BROADWAY; THE SEARCH FOR ELLE WOODS. HEATHERS, LEGALLY BLONDE and BAT BOY each have US and UK cast albums; HEATHERS certified Gold.

Awards: Olivier Award for Best Musical; Lucille Lortel and Outer Critics Circle Awards; Kleban Award; American Academy's Richard Rodgers Award; ASCAP Richard Rodgers New Horizons Award; Jonathan Larson Award.

Nell and Larry's latest musical, HUZAH!, opened last September at San Diego's Old Globe Theater, and BAT BOY was revived last October as New York City Center's 2025 Gala Benefit concert production. Much love to the whole Blonde family; Nikolai; Royo; Nell, Evey and Persephone.

NELL BENJAMIN

Music and Lyrics

Nell co-wrote the score to LEGALLY BLONDE THE MUSICAL with composer Laurence O'Keefe, which received Tony Award nominations, Drama Desk nominations and the Olivier and Helpmann Awards for Best Musical.

Nell wrote the lyrics to MEAN GIRLS, which received multiple Tony Award nominations, including for Best Original Score and Best Musical.

Nell's play, THE EXPLORERS CLUB, won the Outer Critics Circle Award for Outstanding Off-Broadway Play, the Edgerton Foundation New American Plays Award and an Alfred P. Sloan Foundation grant.

Previous theatre credits include: PIRATES! (OR GILBERT AND SULLIVAN PLUNDER'D); SARAH, PLAIN AND TALL; CAM JANSEN (Drama Desk-nominated); I WANT MY HAT BACK; HOW I BECAME A PIRATE; THE MICE; LIFE OF THE PARTY and BECAUSE OF WINN DIXIE.

Upcoming: HUZAH!; LIFE OF THE PARTY and DAVE.

Previous TV and film credits include: UNHAPPILY EVER AFTER; ANIMAL PLANET'S WHOA! SUNDAY WITH MO ROCCA; ELECTRIC COMPANY; BEST TIME EVER WITH NEIL PATRICK HARRIS; ANT & DEC'S SATURDAY NIGHT TAKEAWAY and JULIE'S GREENROOM.

Benjamin is the recipient of the Kleban Foundation Award and a Jonathan Larson Grant.

HEATHER HACH

Book

Heather received 2007 Tony and Drama Desk nominations for her work on LEGALLY BLONDE. Heather is a graduate of the University of Colorado, Boulder, School of Journalism.

Heather worked at The New York Times Denver Bureau as a research assistant and Sports and Fitness Publishing in Boulder, Colorado, as a magazine editor. Heather is also a member of Denver's Comedy Sports improv comedy troupe.

Previous TV and film credits include: CAROLINE IN THE CITY; DILBERT; FREAKY FRIDAY (Disney) and WHAT TO EXPECT WHEN YOU'RE EXPECTING.

Heather was also a judge on MTV's reality show LEGALLY BLONDE THE MUSICAL: THE SEARCH FOR THE NEXT ELLE WOODS.

LEGALLY BLONDE won the 2011 Olivier for Best Musical and the 2013 Helpmann for Best Musical in Australia.

Heather won Walt Disney Screenwriting Fellowship in 1999.

Heather also wrote the young adult novel FREAKY MONDAY with Mary Rodgers.

Much love to friends and family, especially Jason, Harper and Drake.

NIKOLAI FOSTER

Director

Nikolai is Artistic Director at Curve, Leicester, one of the UK's leading regional theatres, described as "world class" The Daily Telegraph and "a venue with a truly impressive musical pedigree" The Times.

Born in Copenhagen, Denmark, Nikolai grew up in North Yorkshire and trained at Drama Centre London and at the Crucible, Sheffield. He has created work for many of the UK's major producing theatres, touring houses and international venues. Nikolai has been director on attachment at the Sheffield Crucible, the Royal Court Theatre and National Theatre Studio and served as an Associate Director at Leeds Playhouse. In 2024, Nikolai was awarded an Honorary Doctor of the Arts by Leicester's De Montfort University for his contribution to theatre in Leicester.

Recently at Curve, Nikolai directed brand new productions of THE SOUND OF MUSIC, Harvey Fierstein and Cyndi Lauper's KINKY BOOTS (London Coliseum, UK and Europe tours), Lerner & Loewe's MY FAIR LADY, A CHORUS LINE (also at Sadler's Wells, on tour in Japan and UK tour), Andrew Lloyd Webber & Tim Rice's EVITA and THE WIZARD OF OZ (also at the Gillian Lynne Theatre, London Palladium and UK tour), the first new UK production of Lee Hall & Elton John's BILLY ELLIOT THE MUSICAL (winner Best Musical Production UK Theatre Awards and Best Regional Production WhatsOnStage Awards), described as a "masterpiece" by The Times, and Jim Jacobs & Warren Casey's GREASE at London's Dominion Theatre and extensive UK tours.

During lockdown, Nikolai directed Curve's first digital streamed production, Andrew Lloyd Webber, Don Black and Christopher Hampton's SUNSET BOULEVARD, hailed as a "game-changer" by The Telegraph. Nikolai has also directed a major revival of Bernstein, Sondheim and Laurents' WEST SIDE STORY, Hanif Kureishi's MY BEAUTIFUL LAUNDRETTE (nominated for Best Regional Production at the WhatsOnStage Awards 2020), AN OFFICER AND A GENTLEMAN - THE MUSICAL (and UK tours), Irving Berlin's WHITE CHRISTMAS (also at the Dominion and on tour), the world-premiere of Dougal Irvine's adaptation of Riaz Khan's MEMOIRS OF AN ASIAN FOOTBALL CASUAL (winner Best Stage Production Asian Media Awards), SUNSET BOULEVARD (UK tour and winner Best Regional Production WhatsOnStage Awards), Joe Orton's WHAT THE BUTLER SAW (with Theatre Royal Bath), Oscar Wilde's THE IMPORTANCE OF BEING EARNEST (with Birmingham Rep), the Broadway musical SPRING AWAKENING (with NYMT), LEGALLY BLONDE (Opera Garnier, Monaco and Daegu Opera Festival, South Korea - Winner Best Musical - Daegu International Musical Festival Awards), Truman Capote's BREAKFAST AT TIFFANY'S (and Haymarket Theatre, London and UK tour), Roald Dahl's THE WITCHES (with Rose Theatre Kingston, Lyric Theatre, Hong Kong, Leeds Playhouse and UK tour), Tennessee Williams' A STREETCAR NAMED DESIRE, Shakespeare's RICHARD III, Timberlake Wertenbaker's OUR COUNTRY'S GOOD and a performance to celebrate the reveal of the tomb of King Richard III at Leicester Cathedral.

As Associate Director at Leeds Playhouse, he directed Orwell's ANIMAL FARM, a new Sherlock Holmes story (THE BEST KEPT SECRET by Mark Catley), Dickens' A CHRISTMAS CAROL (adapted by Bryony Lavery and Jason Carr), Louise Page's SALONIKA and Amanda Whittington's

BOLLYWOOD JANE. At the Crucible Sheffield, Nikolai made his directorial debut with *A CHORUS LINE* (2003), later followed by productions of Sondheim's *ASSASSINS* and Shaffer's *AMADEUS*.

Nikolai has also directed acclaimed productions of Coward's *HAY FEVER* (Chichester Festival Theatre), *ANNIE* (Piccadilly Theatre, London, Toronto, South Africa and extensive UK tours), Jonathan Harvey's *BEAUTIFUL THING* (Arts Theatre, London), Shelagh Stephenson's *THE MEMORY OF WATER* (Stephen Joseph Scarborough), Leoncavallo's *PAGLIACCI* (English Touring Opera and Pegasus Opera), *A STREETCAR NAMED DESIRE* and Sondheim's *MERRILY WE ROLL ALONG* (Theatr Clwyd), *THE JUNGLE BOOK* (Glasgow Citz), Barry Hine's *KES* and Ayckbourn's *SEASONS GREETINGS* (Liverpool Everyman and Playhouse), David Essex's *ALL THE FUN OF THE FAIR* (UK tour), Coward's final play *A SONG AT TWILIGHT*, Shakespeare's *A MIDSUMMER NIGHT'S DREAM*, Steinbeck's *OF MICE AND MEN* and Brecht's *THE GOOD PERSON OF SICHUAN* (all Mercury Theatre, Colchester), *THE WITCHES OF EASTWICK* (UK tour), Shakespeare's *AS YOU LIKE IT* (Chester Storyhouse), *THE DIARY OF ANNE FRANK* (York Theatre Royal), *MACBETH* (Singapore Repertory Theatre), Dahl's *JAMES AND THE GIANT PEACH* (UK tour), Ayckbourn's *ABSENT FRIENDS* and Terry Johnson's *DEAD FUNNY* (Oldham Coliseum), Tanika Gupta's adaptation of Dickens' *GREAT EXPECTATIONS* (Palace Theatre Watford and ETT) and Boucicault's *LONDON ASSURANCE* and *CALAMITY JANE* at the Watermill (2010 and UK tour 2025).

LEAH HILL

Choreographer

Leah Hill is an accomplished performer and choreographer whose career spans the West End, international theatre, and film.

Previous Curve credits include: *KINKY BOOTS* (West End 2026, Curve, UK tour, European tour) and *BEAUTIFUL: THE CAROLE KING MUSICAL* (Curve, UK tour).

Choreography credits include: *FIERY ANGEL* (Workshop) and *THE WIZ* (Hope Mill Theatre), for which she won a 2022 Black British Theatre Award for her choreographic debut.

As Assistant Choreographer: *HEATHERS: THE MUSICAL* (assisting Gary Lloyd, 2025 New York transfer).

Previous TV and film credits include:

As Assistant Choreographer: *WICKED: PART 1* and *WICKED: FOR GOOD – PART 2* (Assistant Choreographer to Christopher Scott, directed by Jon M. Chu) and *ALADDIN* (Disney).

Prior to focusing on choreography, Leah enjoyed a hugely successful performing career in film and theatre across London's West End and internationally.

Performance credits include: *EBONY SCROOGE* (title role, Sadler's Wells East, choreographed by Danielle "Rhimes" Lecoite); *HAMILTON* (Original Cast, Victoria Palace Theatre, West End); *WEST SIDE STORY* (Ensemble, Velma, Royal Exchange Theatre, Manchester); *THRILLER LIVE!* (Lyric Theatre, West End); *SNOW WHITE* and *BEAUTY AND THE BEAST*.

Leah is thrilled to be choreographing *LEGALLY BLONDE* and would like to thank her mum, Andrea, for her love and constant support.

@leahhill_dancer

Represented by Michelle Blair Management

MATT SPENCER-SMITH

Musical Supervisor and Additional Arrangements

Training: The Liverpool Institute for Performing Arts.

Previous Curve credits include: *THE MUSIC OF ANDREW LLOYD WEBBER* (Musical Director) and *WATER BABIES* (Musical Director).

Musical Supervisor credits include: *HERE & NOW* (Orchestrator, Birmingham Alexandra, UK tour); *DEAR EVAN HANSEN* (UK tour); *THE YEARS* (Associate Supervisor, Almeida Theatre, Harold Pinter Theatre); *SCHOOL OF ROCK* (UK tour); *BEAUTIFUL – THE CAROLE KING MUSICAL* (UK tour); *THE LAST TANGO* (Phoenix Theatre, UK tour); *LOVE ME TENDER* (Orchestrator, UK tour) and *WE WILL ROCK YOU* (Associate, North American tour).

Musical Director credits include: *MY NEIGHBOUR TOTOTO* (Gillian Lynne Theatre, Barbican); *AIN'T TOO PROUD* (Prince Edward Theatre); *DEAR EVAN HANSEN* (Noël Coward Theatre); *SCHOOL OF ROCK* (Gillian Lynne Theatre); *BEAUTIFUL – THE CAROLE KING MUSICAL* (Aldwych Theatre); *THE INFIDEL* (Theatre Royal Stratford East); *TABOO* (Brixton Club House); *TABOO 20TH ANNIVERSARY CONCERT* (London Palladium); *UNMASKED* (The Other Palace); *NEVER FORGET* (Savoy Theatre, UK tour); *WE WILL ROCK YOU* (Stuttgart, Berlin); *SOME GIRL I USED TO KNOW* (Arts Theatre); *THE PRODIGALS* (Coventry Belgrade); *FOOTLOOSE* (UK tour, European tour); *THE ROCKY HORROR SHOW* (European tour); *THRILLER LIVE* (Assistant MD, Lyric Theatre); *CINDERELLA* (New Wimbledon Theatre); *BOHEMIAN RHAPSODY* (tour); *THIS IS ELVIS* (UK tour); *DANCING IN THE STREETS* (UK tour) and *VAMPIRETTA* (Manchester Opera House).

Previous TV and film credits include:

As Vocal Coach and Musical Director: *CILLA* (ITV) and *WORLD AT WAR* (BBC).

Matt is a patron of NK Theatre Arts in Manchester.

CERYS MCKENNA

Musical Director

Cerys is a London-based Musical Director and pianist.

Training: Royal Holloway University of London (BMus) and Mountview (Masters in Musical Direction).

Musical Direction credits include: *JANE* (The Other Palace Studio); *NOW. HERE. THIS.* (Edinburgh Fringe); *DIARY OF A GAY DISASTER* (The King's Head Theatre, Mountview) and *CINDERELLA* (Brighton Pantomime).

Credits as Assistant/Associate Musical Director include: *TITANIQUE* (Criterion Theatre); *YOUR LIE IN APRIL* (Harold Pinter Theatre); *ROAM – A MUSICAL* (Shaftesbury Theatre); *RIDE* (Southwark Playhouse) and *A LITTLE NIGHT MUSIC* (Mountview).

Other credits include: *STANDING AT THE SKY'S EDGE* (Rehearsal Pianist, Cover MD, Gillian Lynne Theatre) and *BECOMING NANCY* (Keys 2, Birmingham Rep).

She is thrilled to be working in this production of *LEGALLY BLONDE THE MUSICAL* at the Leicester Curve and beyond!

PRODUCTION TEAM

COLIN RICHMOND

Set Designer

Training: Royal Welsh College of Music and Drama.

Previous Curve credits include: THE WIZARD OF OZ (London Palladium, UK tour).

Previous theatre credits include: THE HIGH LIFE: THE MUSICAL (National Theatre of Scotland); WENDY & PETER PAN (Barbican, Bunkamura Tokyo, RSC, Leeds Playhouse); THE SEAGULL (Set, Edinburgh Lyceum Theatre); 13 GOING ON 30 – THE MUSICAL (Set, Manchester Opera House); INSPECTOR MORSE: HOUSE OF GHOSTS (Birmingham Rep, UK tour); NOUGHTS AND CROSSES, LA CAGE AUX FOLLES, 101 DALMATIANS (Regent's Park Theatre); ANNIE (West End, UK tour, South Africa, Toronto); RED SHOES, THE MAGICIAN'S ELEPHANT, TITUS ANDRONICUS, BREAKFAST WITH MUGABE (RSC, West End); GRANIA, COME ON HOME, JIMMY'S HALL (Abbey Theatre); OLIVER! (Leeds Playhouse); THE LITTLE BIG THINGS (@sohoplace); THE ROYAL HUNT OF THE SUN (Parco, Tokyo); THE WITCHES OF EASTWICK (Cameron Mackintosh, Cirkus Stockholm); GREASE (West End, UK tour); SUNSET BOULEVARD (UK tour); PRESSURE (West End, Edinburgh Lyceum, Chichester Minerva); SPRING AWAKENING (Headlong); SUNSHINE ON LEITH (Leeds Playhouse, UK tour) and ANIMAL FARM (Leeds Playhouse).

Ballet and Opera credits include: THE NUTCRACKER; MACBETH (National Ballet of Japan); MERLIN (Northern Ballet); CARMEN, THE MAGIC FLUTE, KISS ME KATE (Opera North); PINOCCHIO (National Ballet of Canada, Texas Ballet Theatre) and SWEENEY TODD (WNO, La Monnaie, Royal Danish Opera).

www.colinrichmond.com

TOM ROGERS

Costume Designer

Previous Curve credits include: KINKY BOOTS (UK tour) and THE SECRET DIARY OF ADRIAN MOLE AGED 13½.

Previous theatre credits include: GREASE: THE IMMERSIVE MOVIE MUSICAL (Secret Cinema); HERE & NOW: THE STEPS MUSICAL (Birmingham Alexandra, UK tour); A KNIGHT'S TALE (Manchester Opera House); PRETTY WOMAN (West End, UK tour, International); 9 TO 5 (West End, UK tour, International); PHANTOM (Tokyo, Osaka, Japan); Dylan Mulvaney's THE LEAST PROBLEMATIC WOMAN IN THE WORLD (Lucille Lortel, New York); Bryony Kimmings' BOGWITCH (Soho Theatre Walthamstow); NOW THAT'S WHAT I CALL A MUSICAL (UK tour); I SHOULD BE SO LUCKY (UK tour); THE CHER SHOW (UK tour); THE SECRET DIARY OF ADRIAN MOLE AGED 13½ (West End, Menier Chocolate Factory); WE WILL ROCK YOU (International tour); DREAMWORKS' MADAGASCAR – THE MUSICAL (UK, International tour); BIG FISH (The Other Palace); LOVESTUCK (Stratford East); TREASURE ISLAND, THE NUTCRACKER, A CHRISTMAS CAROL, THE SNOW QUEEN, THE RIVALS, THE MISANTHROPE (Bristol Old Vic); RACING DEMON, 20 TINY PLAYS ABOUT SHEFFIELD (Sheffield Crucible); MY JUDY GARLAND LIFE; JOKING APART (Nottingham Playhouse); THE CHOIR (Glasgow Citizens); RAGTIME (Charing Cross); GREY GARDENS, THE CHIMES (Southwark Playhouse); FIVE GUYS NAMED MOE (Edinburgh); MOONFLEET, ECHO'S END, BEDROOM FARCE, SEPARATE TABLES, THE RECRUITING OFFICER, JOKING APART, THE SPIRE, EPSOM DOWNS, THE GAME OF LOVE AND CHANCE (Salisbury Playhouse); OLIVER!, THE SECRET ADVERSARY, A BUNCH OF AMATEURS, THE WITCHES OF EASTWICK, THOROUGHLY MODERN MILLIE, RADIO TIMES (Watermill); EACH HIS OWN WILDERNESS, THE MAN WHO (Orange Tree); PHILIP PULLMAN'S IMMERSIVE GRIMM TALES (The Bargehouse, South Bank, Shoreditch Town Hall); BEACONS (Park Theatre); BEYOND THE FENCE (Arts

Theatre); MOOMINLAND MIDWINTER (The Egg, Theatre Royal Bath); HAPPY DAYS (UK tour); RADIO TIMES (UK tour); LLWYTH, TYLWYTH (Sherman Cymru, Theatr Genedlaethol Cymru tour, Taiwan) and LAUGHING GAS (Theatre Royal Plymouth, UK tour).

Opera credits include: WRITTEN ON SKIN, POWDER HER FACE (Opera Philadelphia); CARMEN (Teatro Petruzzelli Bari, Italy, Castleton Festival, USA); IL MATRIMONIO SEGRETO, LA CENERENTOLA (Scottish Opera); LA FILLE DU REGIMENT (Opera Holland Park) and LET'S MAKE AN OPERA (Aldeburgh).

Design for dance credits include: HOUSE OF JOJO (Johannes Radebe's UK tour); DEATH TRAP, GOAT (Rambert, Sadlers Wells, UK tour); ARRANGEMENT, DECOMMISSION, ON THE HABIT OF BEING ONESELF (Joe Moran Dance, Sadlers Wells); OBVERSE (Joe Moran Dance, The Place) and LES AMOUREUX (Company Chordelia, UK tour).

Design for television and music credits include: MAMMA MIA: I HAVE A DREAM (ITV); THE COURTSHIP (NBC); ROBBIE WILLIAMS' SWINGS BOTH WAYS WORLDWIDE TOUR; FESTIVAL OF REMEMBRANCE (BBC1, 2021-2023); GAME OF TALENTS (ITV); EVEN BETTER THAN THE REAL THING (BBC1); LET IT SHINE (BBC1) and BRITAIN'S GOT TALENT (Head of Costume since 2015, ITV).

BEN CRACKNELL

Lighting Designer

Ben Cracknell is a multi-award-winning lighting designer and an Associate Artist at Curve, Leicester. He trained at Rose Bruford College of Speech and Drama, where he was awarded a Fellowship in 2021.

Training: Rose Bruford College of Speech and Drama.

Previous Curve credits include: BILLY ELLIOT and KINKY BOOTS (Curve, UK tour, London Coliseum).

Previous theatre credits include: CLUELESS (Trafalgar Theatre); DRACULA: A COMEDY OF TERRORS (Menier Chocolate Factory); THE WIZARD OF OZ; JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, SLEEPING BEAUTY, GOLDBLOCKS AND THE THREE BEARS, SNOW WHITE, DICK WHITTINGTON, CINDERELLA, ROBIN HOOD, PETER PAN, JACK & THE BEANSTALK (London Palladium); HEATHERS, BREAKFAST AT TIFFANY'S (Theatre Royal Haymarket); GREASE (Dominion Theatre); THE DRIFTERS GIRL, YOUNG FRANKENSTEIN (Garrick Theatre); ANNIE (Piccadilly Theatre); THE GREAT BRITISH BAKE OFF MUSICAL (Noël Coward Theatre); THE MERRY WIDOW (Glyndebourne); BEAUTIFUL, SUNSET BOULEVARD, LEGALLY BLONDE, THE CHER SHOW, PRISCILLA QUEEN OF THE DESERT, ROCK OF AGES, THE ADDAMS FAMILY, SATURDAY NIGHT FEVER (UK tours); MERRILY WE ROLL ALONG (Theatr Clwyd); THE IMPORTANCE OF BEING EARNEST (Birmingham Rep); SHERLOCK HOLMES (West Yorkshire Playhouse); AFRICAN SNOW (York Theatre Royal) and ONCE UPON A TIME AT THE ADELPHI (Liverpool Playhouse).

Other credits include: HEATHERS (New York); MARIA THERESIA (Vienna); LA CLEMENZA DI TITO (Opéra de Lausanne, Bilbao Opera); WICKED (São Paulo); ABENTUEERLAND, TOMMY, THE LIFE (Germany); JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (Toronto, Australian tour); WE WILL ROCK YOU (International tour); CHESS (Japan, Toronto); DRACULA (Singapore) and THE OLIVIER AWARDS (2011-2025).

He is a two-time Knight of Illumination Award winner for Best Lighting. Instagram: @ben.cracknell.lighting

ADAM FISHER

Sound Designer

Previous Curve credits include: KINKY BOOTS (Curve, UK tour); BILLY ELLIOT; THE WIZARD OF OZ; MURIEL'S WEDDING; MY FAIR LADY and EVITA.

Previous theatre credits include: INTO THE WOODS (Bridge Theatre); MISS SAIGON (UK tour); 13 GOING ON 30 (Manchester Opera House); 50 FIRST DATES (The Other Palace); DISNEY'S HERCULES (Theatre Royal Drury Lane); EVITA (London Palladium); OLIVER! (Gielgud Theatre, Chichester Festival Theatre); SUNSET BOULEVARD (Savoy Theatre, Broadway); HERE & NOW (UK tour); THE LORD OF THE RINGS (International); YOUR LIE IN APRIL (Harold Pinter Theatre); KISS ME KATE (Barbican); BHANGRA NATION (Birmingham Rep); THE WIZARD OF OZ (London Palladium, UK tour); LIZZIE THE MUSICAL (Hope Mill Theatre, UK tour); THE LAST FIVE YEARS (Garrick Theatre, Southwark Playhouse); THE PHANTOM OF THE OPERA (International); OUR MAN IN HAVANA (Watermill Theatre); INTO THE WOODS (Theatre Royal Bath); CINDERELLA (Hope Mill Theatre); THE VIEW UPSTAIRS and SOHO CINDERS (Soho Theatre).

For his work on SUNSET BOULEVARD, Adam received the Olivier Award 2024 for Best Sound Design as well as a Tony Nomination 2025 for Best Sound Design of a Musical.

He produced and mixed the cast recordings of AFTER YOU, HENRIETTA THE MUSICAL, SUNSET BLVD: THE ALBUM and the new EVITA – THE ALBUM.

SAM COX

Wigs, Hair and Make-Up Designer

Previous Curve credits include: EVITA.

Previous theatre credits include: CABARET (West End, Broadway); SIX THE MUSICAL (West End, Broadway, UK and International tour); INTO THE WOODS (Bridge Theatre); KISS ME KATE (Barbican Centre); CLUELESS THE MUSICAL (West End); SISTER ACT (West End, Eventim Apollo, UK tour, Netherlands, Australia); MRS. DOUBTFIRE: THE NEW MUSICAL COMEDY (Associate, West End, Germany); MOULIN ROUGE! THE MUSICAL (Associate, West End, World tour); ALFRED HITCHCOCK PRESENTS (Theatre Royal Bath); HERE & NOW – THE STEPS MUSICAL (UK tour); 13 GOING ON 13 – THE MUSICAL (Manchester); MISS SAIGON (Crucible Theatre, Sheffield); DIAMONDS AND DUST (West End); GOOD NIGHT, OSCAR (Associate, Barbican Centre); THE BAKER'S WIFE (Menier Chocolate Factory); BEDKNOBS & BROOMSTICKS THE MUSICAL (UK tour); JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (UK tour); NOW! THAT'S WHAT I CALL A MUSICAL (UK tour); ELF THE MUSICAL (West End, Broadway); AN OFFICER AND A GENTLEMAN (UK tour); MEDEA (Soho Place, West End); BROKEBACK MOUNTAIN (@sohoplace, West End); THE CHER SHOW (UK tour); THE OSMONDS: A NEW MUSICAL (UK tour); WHITE CHRISTMAS (West End, UK tour); THE PALLADIUM PANTO: JACK AND THE BEANSTALK (West End); THE PALLADIUM PANTO: PETER PAN (West End); COPACABANA (UK tour); CURTAINS (West End, UK tour); ON YOUR FEET! (West End, UK tour); MAGIC GOES WRONG (West End); WHAT'S NEW PUSSYCAT? (Birmingham Repertory); GYPSY (Alexandra Palace Theatre); SUNSET BOULEVARD (Alexandra Palace Theatre, Royal Albert Hall); FAIRVIEW (Young Vic); A VERY EXPENSIVE POISON (Old Vic) and THE WAY BACK HOME (ENO).

Wig maker credits include: WICKED: PART I; WICKED: FOR GOOD; THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES; DISNEY'S SNOW WHITE; JAMES BOND: NO TIME TO DIE; SPIDER-MAN: BRAND NEW DAY; PRIDE AND PREJUDICE; THE CHRONICLES OF NARNIA: THE MAGICIAN'S NEPHEW; JACK OF SPADES; THE ADVENTURES OF CLIFF BOOTH; A HAUNTING IN VENICE; DOWNTON

ABBAY: THE GRAND FINALE; CALL THE MIDWIFE; RIVALS; ENOLA HOLMES 3; THE LADY; WUTHERING HEIGHTS; CHILDREN OF BLOOD AND BONE; LOVE OF YOUR LIFE; HAMNET; THE NIGHT MANAGER; GEEK GIRL; PADDINGTON IN PERU; WICKED LITTLE LETTER; 28 YEARS LATER; EAST OF EDEN; THE ROSES; THE LAST DISTURBANCE OF MADELINE HYNDE; BLADE RUNNER 2099; THE SEVEN DIALS MYSTERY; THE BRIDE; STAR TREK: SECTION 31; VENOM: THE LAST DANCE; A VERY ROYAL SCANDAL; MARIA; TOXIC TOWN; JOY; HERE; HALO; MARVEL'S LOKI; SPENCER; WONKA; THE MINISTRY OF UNGENTLEMANLY WARFARE; DISNEY'S THE LITTLE MERMAID; DR WHO; NOSFERATU; THE TATTOOIST OF AUSCHWITZ; MISS AUSTEN; MARVEL'S THE MARVELS; BACK TO BLACK; A THOUSAND BLOWS; BOB MARLEY: ONE LOVE; DISNEY'S THE BALLAD OF RENEGADE NELL; MARVEL'S SECRET INVASION; MY POLICEMAN; FOE; THE RADLEYS; A CRUEL LOVE: THE RUTH ELLIS STORY; LADY CHATTERLEY'S LOVER; DEATH ON THE NILE; CRUELLA; SCOOP; ITV'S ARCHIE; POOR THINGS; DUNGEONS & DRAGONS and ARGYLLE.

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HARRY BLUMENAU CDG CSA

Casting Director

Previous and upcoming Curve credits include: KINKY BOOTS; PUBLIC: THE MUSICAL; SILENCE OF THE LAMBS and BANK OF DAVE.

Previous theatre credits include: BEETLEJUICE (Prince Edward Theatre); KINKY BOOTS (London Coliseum); DIRTY DANCING (Capital Theatre); ROCK & ROLL MAN (Salisbury Playhouse); BEAUTIFUL LITTLE FOOL (Southwark Playhouse); WHY AM I SO SINGLE? (Garrick Theatre); YOUR LIE IN APRIL (Harold Pinter Theatre); BURLESQUE (Savoy Theatre, Manchester Opera House, Glasgow Theatre Royal); THE HUNCHBACK OF NOTRE DAME: IN CONCERT (Prince Edward Theatre); BABIES (The Other Palace, Lyric Theatre); GLORIOUS! (Hope Mill Theatre); FANNY (Watermill Theatre, King's Head Theatre); RIDE THE CYCLONE (Southwark Playhouse); MAIDEN VOYAGE; SCISSORHANDZ (Southwark Playhouse); UNBELIEVABLE (Criterion Theatre); THE SPONGEBOB MUSICAL (Southbank Centre, UK tour); DERREN BROWN'S SHOWMAN (Apollo Theatre); EVITA (London Palladium, Children's Casting); MY BEAUTIFUL LAUNDRETTE (UK tour); DEATH NOTE (London Palladium, Lyric Theatre); TREASON (London Palladium, Alexandra Palace, UK tour); CHOIR OF MAN (USA tour); JACK AND THE BEANSTALK (Charing Cross Theatre); STARCROSSED (Wilton's Music Hall); BLIPPI: THE WONDERFUL WORLD TOUR (Harold Pinter Theatre); ON THE ROPES (Park Theatre); CINDERELLA (Theatre Royal Stratford East); MILLION DOLLAR QUARTET (Barn Theatre); ALADDIN (Lyric Hammersmith); AMERICAN IDIOT (Arts Theatre, UK tour); FOOTLOOSE (Peacock Theatre, UK tour); SILK ROAD (Trafalgar Studios); OUR HOUSE (UK tour); ONE MAN, TWO GUVNORS (Derby Theatre, Queen's Theatre Hornchurch); GLORY RIDE, SOHO CINDERS, MYTHIC, THE KNOWLEDGE (Charing Cross Theatre); FOOTBALLERS' WIVES: THE MUSICAL (Assembly Rooms); WILD ABOUT YOU, CHESS and TREASON (Theatre Royal Drury Lane).

Previous TV and film credits include: PRINCE ANDREW: THE MUSICAL (Ensemble Casting); DERREN BROWN'S SHOWMAN; TOMORROW MORNING; A FAMILY AFFAIR; BEAST/TYPE/SONG and THE HERMIT.

PRODUCTION TEAM

SIMON GOODING FOR GOODING JONES PRODUCTION MANAGEMENT

Production Manager

Simon Gooding is one of the UK's most prolific production managers with a career spanning over 40 years. SGPM Ltd and GJPM Ltd provide Production Management services around the globe to both touring and residential theatre productions.

Previous theatre credits include: TINA (UK tour); CHICAGO (International Tour, UK tour); CHITTY CHITTY BANG BANG (UK tour); JESUS CHRIST SUPERSTAR (UK tour); LOVE NEVER DIES (China tour); 42ND STREET (UK tour, Canada); JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (Australia tour); SISTER ACT (UK tour, West End); WAITRESS (UK tour); THE SCHOOL OF ROCK (UK tour); PRETTY WOMAN (West End, UK tour); BEAUTIFUL (UK tour); WHITE CHRISTMAS (West End); JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (West End, UK tour); ON YOUR FEET (UK tour, West End); THE ROCKY HORROR SHOW (UK tour, International tour); WHITE CHRISTMAS (West End, UK tour); MAGIC MIKE (West End); BENIDORM LIVE (UK tour); AN OFFICER AND A GENTLEMAN (UK tour); CATS (International tour); EVITA (International tour); SUNSET BOULEVARD (UK tour); ANNIE (West End, Toronto, UK tour); CRAZY FOR YOU (UK tour); GREASE (UK tour); NATIVITY (UK tour) and FUNNY GIRL (UK tour).

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MATT JONES FOR GOODING JONES PRODUCTION MANAGEMENT

Production Manager

Previous theatre credits include: 13 GOING ON 30 THE MUSICAL; MIDSOMER MURDERS; THE ROCKY HORROR SHOW (UK tour, Italy, Korea, South Africa, Australia); 9 TO 5: THE MUSICAL; SPAMALOT; MIDNIGHT TANGO; DANCE 'TIL DAWN; SOME GIRL I USED TO KNOW; WATER BABIES; ROBIN COUSINS' ICE; ANNIE GET YOUR GUN; LOVE ME TENDER; ROCK OF AGES; CATS; THE PRODUCERS; WEST SIDE STORY; DIRTY ROTTEN SCOUNDRELS; JERSEY BOYS; PRISCILLA QUEEN OF THE DESERT; ANNIE; GUYS AND DOLLS; SISTER ACT; GREASE; CRAZY FOR YOU; NATIVITY! THE MUSICAL; SUNSET BOULEVARD; AN OFFICER AND A GENTLEMAN; MAGIC MIKE LIVE; BEAUTIFUL - THE CAROLE KING MUSICAL; WHITE CHRISTMAS; ON YOUR FEET; TELL ME ON A SUNDAY; PRETTY WOMAN; WAITRESS; JESUS CHRIST SUPERSTAR; TONY! THE TONY BLAIR ROCK OPERA; 42ND STREET; CHICAGO; CHITTY CHITTY BANG BANG and TINA - THE TINA TURNER MUSICAL.

MICHELLE PAYNE

Associate Director

Michelle is a director and published playwright from Essex.

Michelle was short-listed for the RTST Sir Peter Hall Director Award 2022 and for the Young Vic Genesis Future Director Award 2023. In 2021 Michelle worked on the Future Forms programme at the Donmar Warehouse and in 2019 was a recipient of the Regional Theatre Young Directors Scheme at the Mercury Theatre Colchester.

Directing credits include: VIVIAN PANKA: WHAT'S NEXT? (Crazy Coqs); FLIP (Workshop, National Youth Music Theatre); AITOPIA (Young Vic Taking Part); PIPPIN (Mountview); AMERICAN IDIOT, DIRTY ROTTEN SCOUNDRELS (Chichester University); THE GOOD ENOUGH MUMS CLUB (UK tour); THE LIBERATORS (PPA) and SQUAD GOALS (Dagenham & Redbridge Football Stadium).

As Associate Director: DEAR EVAN HANSEN (UK tour, Asia); ERROL'S GARDEN (UK tour); PIGS MIGHT FLY (UK tour); SUMMER CAMP FOR BROKEN PEOPLE (Pleasance) and HEADCASE (The Bush).

As Resident Director: THE HOUSE WITH CHICKEN LEGS (UK tour, Olivier Award nominee for Best Family Show) and BUGSY MALONE (Alexandra Palace, UK tour).

Social Media handles: @chellestaa

OLLIE KHURSHID

Associate Director

Training: MFA Theatre Directing (Birkbeck, University of London).

Previous Curve credits include: THE SOUND OF MUSIC (Associate Director); MURIEL'S WEDDING (Assistant Director); KINKY BOOTS (Assistant Director); MY FAIR LADY (Assistant Director) and THE MOUNTAINTOP (Assistant Director).

Previous theatre credits include: RENT (Assistant Director, ArtsEd); MADE IN DAGENHAM (Assistant Director, ArtsEd); ECHOES (Writer, Director, Edinburgh Fringe); CHESS (Assistant Director, NYMT, Curve) and THE HUNCHBACK OF NOTRE DAME (Assistant Director, NYMT, Manchester Cathedral).

EMILY PLEWS

Associate Choreographer

Emily is a passionate young dance artist who trained at Addict Dance Academy and graduated in 2025 with a degree in Dance Performance.

Previous Curve credits include: A CHORUS LINE (Young Ensemble).

Other credits include: WICKED FEATURE FILMS (Ensemble Dancer, Universal Pictures); BETTER MAN (Ensemble Dancer, Paramount Pictures) and OPENING CEREMONY OF THE ATP TENNIS TOURNAMENT (Dancer, Wasserman).

Emily is thrilled to be Associate Choreographer on such an iconic production, and she would like to express her gratitude to Leah Hill, all of her mentors whilst training, her agent and her family for all their love and support.

DALE DRISCOLL

Associate Lighting Designer

Dale has toured extensively throughout the UK and internationally and has also been Resident on some of the largest shows in the West End.

Training: Mountview Academy of Theatre Art.

Associate Lighting Designer credits include: Wicked (International tour); BODYGUARD THE MUSICAL (UK and Europe tour); THE LITTLE DANCER (Theatre Royal Drury Lane); PETER PAN (Birmingham Hippodrome); ROBIN HOOD (The London Palladium); THE LITTLE MERMAID (Newcastle Theatre Royal); I (UK tour); BURLESQUE THE MUSICAL (Manchester Opera House); CHITTY CHITTY BANG BANG (UK tour); MY BEAUTIFUL LAUNDRETTE (UK tour); THE WIZARD OF OZ (UK tour); THE DRIFTERS GIRL (UK tour); CRAZY FOR YOU (Gillian Lynne Theatre); THE GREAT BRITISH BAKE OFF MUSICAL (Noël Coward Theatre); JACK AND THE BEANSTALK (The London Palladium); CINDERELLA (Belfast Grand Opera House); MRS DOUBTFIRE (Manchester Opera House); CRAZY FOR YOU (Chichester Festival Theatre); SLEEPLESS (Wembley Park Theatre); PRETTY WOMAN (Piccadilly Theatre and Savoy Theatre; UK tour and Zurich); THE SHOW MUST GO ON LIVE AT THE PLACE (The Palace Theatre London); & JULIET (Manchester Opera House and Shaftesbury Theatre); BODYGUARD THE MUSICAL (UK tour and worldwide); SUMMER HOLIDAY (UK tour) and WEST END BARES (Novello Theatre).

Assistant Lighting Designer credits include: GREASE (UK tour) and GREASE (Dominion Theatre).

Re-Lighter for Cinema credits include: AN AMERICAN IN PARIS (Dominion Theatre).

Lighting Designer credits include: I STILL GET EXCITED WHEN I SEE A LADYBIRD (Theatre503).

OLLIE DURRANT

Associate Sound Designer

Previous Curve credits include: BILLY ELLIOT.

Associate Sound Designer credits include: INTO THE WOODS (The Bridge); MISS SAIGON (tour); FIFTY FIRST DATES (The Other Palace); DISNEY'S HERCULES (Theatre Royal Drury Lane); HERE & NOW (tour); OLIVER! (Gielgud Theatre, Chichester Festival Theatre); KISS ME, KATE (Barbican); LIZZIE (Hope Mill Theatre); HERE & NOW (Alexandra Theatre, Birmingham); NOW THAT'S WHAT I CALL A MUSICAL (tour); THE SHAWSHANK REDEMPTION (tour); DREAMBOATS AND PETTICOATS (tour); PIPPIN, YOUR LIE IN APRIL, WILD ABOUT YOU, LOVE NEVER DIES, EVITA IN CONCERT (Theatre Royal Drury Lane); BHANGRA NATION (Birmingham Rep); STEPHEN SONDHEIM'S OLD FRIENDS (Gielgud Theatre); THE WITCHES OF EASTWICK CONCERT (The Sondheim) and EVITA (European tour).

Sound Supervisor credits include: LES MISÉRABLES (Sondheim Theatre); PHANTOM OF THE OPERA (His Majesty's Theatre) and PHANTOM OF THE OPERA (Sydney Opera House).

Sound Designer credits include: REUNION ENCORE (Taipei); REUNION 2.0 TOUR (China); ADAMS FAMILY (Charter House); WHEN DARKNESS FALLS (UK tour); CATCH ME IF YOU CAN, SWEENEY TODD (ArtsEd) and MAGPIES AND MISCHIEF (Jersey Arts Centre).

Ollie is also proud to be the FOH engineer for REMEMBER MONDAY.

OLIVIA ZACHARIA

Assistant Musical Director

Olivia is an award-winning Musical Director. Since graduating, Olivia has landed many respectable MD and teaching credits, frequently depts on OPERATION MINCEMEAT (Fortune Theatre); TITANIQUE (Criterion Theatre) and MOULIN ROUGE! (World tour) and is award-winning composer Pippa Cleary's Music Assistant.

Training: BMus (Hons) Music; University of Surrey.

Previous Curve credits include: MURIEL'S WEDDING (Keys/Ableton Programmer) and BANK OF DAVE (Rehearsal/Audition Pianist).

Musical Director credits include: JACK AND THE BEANSTALK (Lyric Hammersmith); ANCIENT GREASE (Musical Supervisor, The Vaults); PUBLIC (Musical Supervisor, Seven Dials Playhouse); MARTIN GUERRE (Assistant, The Old Vic); THE LION INSIDE (World tour); CARMILLA (NYMT); MAIDEN VOYAGE (Keys Programmer, Southwark Playhouse); THE WEDDING SINGER (Urdang); ALADDIN (Lyric Hammersmith); KERRY ELLIS DOES CHRISTMAS (Leatherhead Theatre); THE CREAKERS (Associate Keys Programmer, Theatre Royal Plymouth, Southbank Centre); STRANGER SINGS (UK tour); THE WILD PARTY (IAB, Barcelona); DIARY OF A GAY DISASTER (The Other Palace, Edinburgh Fringe Festival); CABARET (Paris Lido); NO PLACE LIKE HOME (Lyric Theatre); DIANA THE MUSICAL (Hammersmith Apollo); WE WILL ROCK YOU (IAB, Barcelona); ALADDIN (Brighton Centre); MD Residency at Crazy Coqs (West End); A LETTER TO HARVEY MILK (Waterloo East Theatre); THE THREE LITTLE PIGS (UK tour); LARA DENNING & FRIENDS (Turbine Theatre); AN EVENING WITH MADDISON FIRTH (Turbine Theatre) and WEEKEND COVERS (The Other Palace).

Rehearsal/Audition Pianist credits include: TITANIQUE (Criterion Theatre); MOULIN ROUGE! (World tour); CATS (South Africa tour); BEAUTIFUL LITTLE FOOL (Southwark Playhouse); CARNIVAL (Carnival Cruises); THE LAST FIVE YEARS (The Barn Theatre); JERSEY BOYS (NCL); MJ THE MUSICAL (Prince Edward Theatre); PHANTOM OF THE OPERA (International tour); WHY AM I SO SINGLE? (Garrick Theatre); SCHOOL OF ROCK (International tour); MATILDA (International tour); TITANIC (UK tour); HEY DUGGEE (UK tour); THE WICKER HUSBAND (The Watermill Theatre) and RAGS (Park Theatre).

RACHAEL RYAN

Costume Supervisor

Rachael Ryan graduated in 2013 with a first-class bachelor's degree in Theatre Design. Rachael is the UK Associate Costume Designer and Supervisor for HERE WE ARE at the National Theatre and for SIX THE MUSICAL, West End and UK tour since 2021.

Costume Supervisor and Deputy Costume Supervisor credits include: KINKY BOOTS (London Coliseum); LOVESTUCK (Theatre Royal Stratford East); NIKITA KUZMIN: MIDNIGHT DANCER (UK tour); DEAR OCTOPUS, INSIDE: A JOURNEY INTO THE LIFE AND WORK OF JUDITH SCOTT (National Theatre); A CHRISTMAS CAROL(ISH) (Soho Theatre); PADDINGTON (Savoy Theatre); HERE & NOW: THE STEPS MUSICAL (UK tour); A CHRISTMAS CAROL (Royal Shakespeare Company); LEGALLY BLONDE: THE MUSICAL (Regent's Park Open Air Theatre); VANARA (Hackney Empire); CURTAINS, THE MUSICAL (UK tour); THE WILD PARTY, CITY OF ANGELS (The Royal Academy of Music) and CHASING BONO (Soho Theatre).

Other set and costume design credits include: KINKY BOOTS (Storyhouse).

She has received nominations for Best Set Designer at the Off West End Awards for IN CLAY: A NEW MUSICAL (Upstairs at the Gatehouse), THRILL ME (Jermyn Street Theatre) and HER ACHING HEART (The Hope Theatre).

She has also worked on several Royal Academy of Music productions including SPRING AWAKENING, TREV, THE MUSICAL LIVES OF TREVOR NUNN, THE LAST 25 YEARS! and CY BABY: A CELEBRATION OF CY COLEMAN.

ANDRÁS JACOBS

Assistant Costume Supervisor

Training: Guildhall School of Music and Drama.

Previous theatre credits include: CHRISTMAS CAROL GOES WRONG (UK tour); BACCHAE (National Theatre); SIX THE MUSICAL (West End and UK tour); HERE AND NOW: THE STEPS MUSICAL (Alexandra Theatre); CORIOLANUS (National Theatre); SPRING AWAKENING (Royal Academy of Music); PETER PAN GOES WRONG (UK tour); DIRTY DANCING (UK tour); NEWSIES (Troubadour Theatre); THE BAND'S VISIT (Donmar Warehouse); SILENCE (Donmar Warehouse); OPERA HOLLAND PARK 2022 SEASON; KAN YAMA KAN (Global Theatre, Riyadh); THE SNOWMAN (Peacock Theatre); THE TRAGEDY OF MACBETH (Almeida Theatre) and MIDNIGHT BELL (UK tour).

CHARLIE WATSON

Wigs, Hair and Make-Up Supervisor

Previous theatre credits for Samuel James Wigs include: CABARET (West End, Broadway); SIX THE MUSICAL (West End, Broadway, UK tour); INTO THE WOODS (Bridge Theatre); KISS ME KATE (Barbican Centre); MRS. DOUBTFIRE: THE NEW MUSICAL COMEDY (West End, Germany); SISTER ACT (West End, Eventim Apollo, UK tour,

PRODUCTION TEAM

Netherlands, Australia); MOULIN ROUGE! THE MUSICAL (West End, World tour); MISS SAIGON (Crucible Theatre, Sheffield); CLUELESS: A NEW MUSICAL (West End); HERE & NOW - THE STEPS MUSICAL (Birmingham, UK tour); JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (UK tour); NOW! THAT'S WHAT I CALL A MUSICAL (UK tour); ELF THE MUSICAL (West End, Broadway); THE CHER SHOW (UK tour); THE OSMONDS: A NEW MUSICAL (UK tour); WHITE CHRISTMAS (West End, UK tour); THE PALLADIUM PANTO: JACK AND THE BEANSTALK (West End) and THE PALLADIUM PANTO: PETER PAN (West End).

Previous TV and film credits include: WICKED: PART I; WICKED: FOR GOOD; THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES; DISNEY'S SNOW WHITE; JAMES BOND: NO TIME TO DIE; SPIDER-MAN: BRAND NEW DAY; PRIDE AND PREJUDICE; NARNIA; JACK OF SPADES; THE ADVENTURES OF CLIFF BOOTH; A HAUNTING IN VENICE; DOWNTON ABBEY: THE GRAND FINALE; CALL THE MIDWIFE; RIVALS; ENOLA HOLMES 3; THE LADY; WUTHERING HEIGHTS; CHILDREN OF BLOOD AND BONE; LOVE OF YOUR LIFE; HAMNET; THE NIGHT MANAGER; GEEK GIRL; PADDINGTON IN PERU; WICKED LITTLE LETTER; 28 YEARS LATER; EAST OF EDEN; THE ROSES; THE LAST DISTURBANCE OF MADELINE HYNDE; BLADE RUNNER 2099; THE SEVEN DIALS MYSTERY; THE BRIDE; WEDNESDAY; STAR TREK: SECTION 31; VENOM: THE LAST DANCE; A VERY ROYAL SCANDAL; MARIA; TOXIC TOWN; JOY; HERE; HALO; MARVEL'S LOKI; SPENCER; WONKA; THE MINISTRY OF UNGENTLEMANLY WARFARE; DISNEY'S THE LITTLE MERMAID; DR WHO; NOSFERATU; THE TATTOOIST OF AUSCHWITZ; MISS AUSTEN; MARVEL'S THE MARVELS; BACK TO BLACK; A THOUSAND BLOWS; BOB MARLEY: ONE LOVE; DISNEY'S THE BALLAD OF RENEGADE NELL; MARVEL'S SECRET INVASION and MY POLICEMAN.

RYAN O'CONNER

Props Supervisor

Previous Curve credits include: THE SOUND OF MUSIC; INDIGO and MY FAIR LADY.

Props credits include: GREASE, THE IMMERSIVE MOVIE MUSICAL (Battersea Park); A CHRISTMAS CAROL GOES WRONG (Apollo Theatre, UK tour); INSIDE NO. 9 - STAGE/FRIGHT (Wyndham's Theatre, UK and International tour); WHY AM I SO SINGLE? (Garrick Theatre); LIFE OF PI (Sheffield Theatres, Wyndham's Theatre, UK and International tour); THE PADDINGTON BEAR EXPERIENCE (County Hall); NATCHLAND (Young Vic Theatre); LORD OF THE RINGS (International tour); SUNSET BOULEVARD (International tour); NOISES OFF (Theatre Royal Haymarket); NEWSIES (Wembley Park Theatre); EUREKA DAY (The Old Vic); PEAKY BLINDERS: THE RISE (The Camden Garrison) and DR WHO: TIME FRACTURE (U.N.I.T HQ).

LAURA LLEWELLYN-JONES

Orchestral Management

Previous Curve credits include: THE SOUND OF MUSIC; KINKY BOOTS and MY FAIR LADY.

Previous theatre credits include: HERE & NOW: THE STEPS MUSICAL (UK tour, ROYO, 2025/2026); 50 FIRST DATES (The Other Palace, 2025, ATG); SAVING MOZART (The Other Palace, 2025, MCG Productions); DEAR EVAN HANSEN (Nottingham Playhouse, UK tour and Asia run, Nottingham Playhouse/ATG, 2024/2025); KINKY BOOTS (Curve and UK and European tour, ROYO, 2025/2026); BETTIE PAGE: QUEEN OF PIN UPS (Concert Version, Lyric Theatre, London, 2025); IF/THEN (Concert Version, Savoy Theatre, London, Co-Fixer, 2025); ELISABETH DAS MUSICAL (German and Swiss tour, UK Musician Fixer, 2024/2025); MOZART: HER STORY (Concert Version, Theatre Royal Drury Lane,

2024); MY FAIR LADY (Curve, 2024/2025); HERE & NOW: THE STEPS MUSICAL (Birmingham Alexandra Theatre, ROYO, 2024); AN OFFICER AND A GENTLEMAN (UK tour, Jamie Wilson Productions, 2024); I SHOULD BE SO LUCKY (UK and Ireland tour, ATG, 2023/2024) and SUPERYOU (Curve and Lyric Theatre London, Anthology Theatre, 2023/2024).

Other credits include: Laura is an experienced theatre musician having held countless contracts in the West End, regionally on tour and at the RSC. She is currently the French Horn chair holder on Disney/Cameron Mackintosh's tour of MARY POPPINS.

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DAVID CHIN

Music Technology

Music Programming credits include: THE LAST SHIP (International tour); THE PRODUCERS (Garrick Theatre); TOP HAT (Chichester Festival Theatre, UK tour); THE UNLIKELY PILGRIMAGE OF HAROLD FRY (Theatre Royal Haymarket, Chichester Minerva Theatre) and THE PARENT AGENCY (Chester Storyhouse).

MIA GRANT

Birkbeck Resident Assistant Director

Training: BA (Hons) in English, University of Cambridge. Currently studying for an MFA in Theatre Directing at Birkbeck.

Previous Curve credits include: ALIENS LOVE PANTA CLAUS (Assistant Director); PURLIE VICTORIOUS (Assistant Director) and WHO'S AFRAID OF VIRGINIA WOOLF? (Assistant Director).

Previous theatre credits include: SISTER ACT (Assistant Director, ArtsEd); SPRING AWAKENING (Assistant Director, ArtsEd); SLEEPOVER (Assistant Director, Just the Tonic at The Caves); CUMTUS GALA (Director, ADC Theatre); SPRING AWAKENING (Director, ADC Theatre); YOUR CALL (Director, Corpus Playroom); BLUE WORKERS: THE MUSICAL (Director, ADC Theatre); DIALBACK (Director, Howard Theatre); CARRIE: THE MUSICAL (Associate Director, ADC Theatre) and SWEENEY TODD (Associate Director, ADC Theatre).

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ROYO *Producer*

ROYO is one of the UK's leading producers of theatre and live entertainment, creating and presenting work for audiences around the world. It is one of the largest commissioners of new musicals in the UK and an industry leader in developing, creating and exporting commercial work.

As lead producer, ROYO's productions include original musicals including 13 GOING ON 30 – THE MUSICAL, HERE & NOW – THE STEPS MUSICAL, BANK OF DAVE: THE MUSICAL, FISHERMAN'S FRIENDS – THE MUSICAL, NOW THAT'S WHAT I CALL A MUSICAL, THE OSMONDS: A NEW MUSICAL and POLICE COPS: THE MUSICAL, as well as newly imagined stagings of LEGALLY BLONDE, THE CHER SHOW and KINKY BOOTS starring Johannes Radebe, which opens at the London Coliseum this year following its sold-out UK and European tour.

ROYO also introduced cult phenomenon OSCAR AT THE CROWN to the UK, creating and operating a brand-new purpose-built immersive theatre on Tottenham Court Road.

ROYO's live entertainment and family productions include Disney's WINNIE THE POOH and the beloved children's classic THE VERY HUNGRY CATERPILLAR SHOW, alongside tours of Johannes Radebe's – FREEDOM, FREEDOM UNLEASHED and HOUSE OF JOJO, Oti Mabuse's – I AM HERE and Nikita Kuzmin's – MIDNIGHT DANCER.

ROYO is part of ROYO Group – led by founders Tom de Keyser and Hamish Greer – a global collective of live entertainment companies producing, presenting, and promoting theatre and live experiences worldwide. Other companies in the group include RTS Entertainment, an international promoter and producer of productions in Asia, and Studio Twenty, one of the West End's leading video marketing companies.

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Video Editor and Videographer
Video Editor and Videographer

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Hamish Greer
Izzy Tranter
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CURVE *Producer*

Curve is an award-winning producing theatre with a commitment to ensuring as many people as possible can access great art and culture. Each year, over one and a half million people engage with Curve through performances in Leicester, across the UK and internationally. Under the leadership of Chief Executive Chris Stafford and Artistic Director Nikolai Foster, Curve has developed an international reputation for producing, presenting and touring a bold and diverse slate of musicals, plays, new work, and dance, which sits alongside a vibrant community and learning programme.

Recent Made at Curve productions and co-productions include: THE SOUND OF MUSIC; KINKY BOOTS THE MUSICAL; MY FAIR LADY; PIRATES LOVE UNDERPANTS; MY BEAUTIFUL LAUNDRETTE; EVITA; THE OWL WHO CAME FOR CHRISTMAS; BILLY ELLIOT THE MUSICAL; RIDE; FINDING HOME – LEICESTER'S UGANDAN ASIAN STORY AT 50; A CHORUS LINE; THE MUSIC OF ANDREW LLOYD WEBBER; GIRAFFES CAN'T DANCE and WEST SIDE STORY. Streamed productions include THE COLOR PURPLE and SUNSET BOULEVARD.

Recent Curve on tour and West End productions include: A CHORUS LINE (Sadler's Wells and UK tour); THE WIZARD OF OZ (London Palladium, UK and Ireland tour); SISTER ACT (Eventim Apollo, UK and Ireland tour); GREASE (Dominion Theatre and UK tour); 42ND STREET (Sadler's Wells, UK tour and Toronto); WHITE CHRISTMAS (Dominion Theatre and UK tour); ON YOUR FEET! (London Coliseum and UK tour); THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ – THE MUSICAL (The Ambassadors Theatre); AN OFFICER AND A GENTLEMAN THE MUSICAL; CAT ON A HOT TIN ROOF; METAMORPHOSIS; THE COLOR PURPLE; BEAUTIFUL – THE CAROLE KING MUSICAL; SUNSET BOULEVARD (UK and Ireland tours) and THE JUNGLE BOOK (UK and International tour).

Curve is supported by Arts Council England.

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Head of Fundraising (Maternity Cover)
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3 - 25 APR

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BOOK **TERRENCE McNALLY**
MUSIC **JOHN KANDER** LYRICS **FRED EBB**
BASED ON THE NOVEL BY **MANUEL PUIG**

DIRECTOR **PAUL FOSTER** CHOREOGRAPHER **JOANNA GOODWIN**
SET DESIGNER **DAVID WOODHEAD** COSTUME DESIGNER **GABRIELLA SLADE** LIGHTING DESIGNER **HOWARD HUDSON** SOUND DESIGNER **MATT PEPLOE**
ORCHESTRATIONS & MUSICAL ARRANGEMENTS **SARAH TRAVIS** MUSICAL SUPERVISOR & DIRECTOR **DAN GLOVER** CASTING DIRECTOR **STUART BURT, CDG CDA**
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20 - 30 MAY

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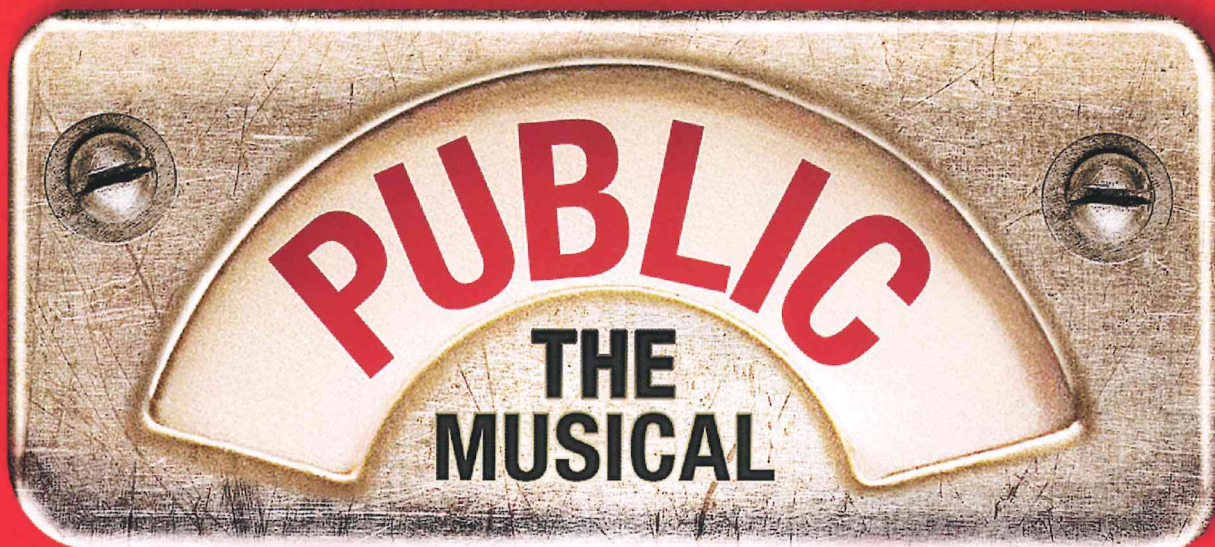
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30 MAY – 13 JUN

Roast Productions in association with Curve present



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Written by Hannah Sands, Kyla Stroud, Natalie Stroud and Olivia Zacharia

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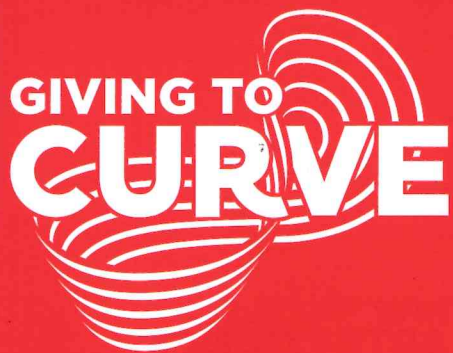


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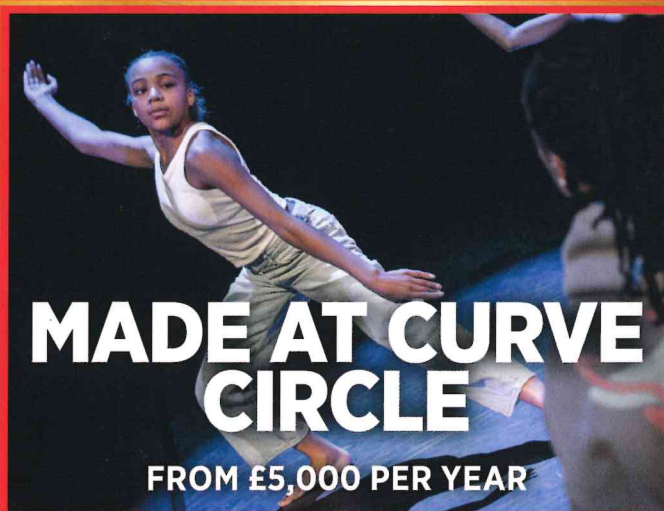
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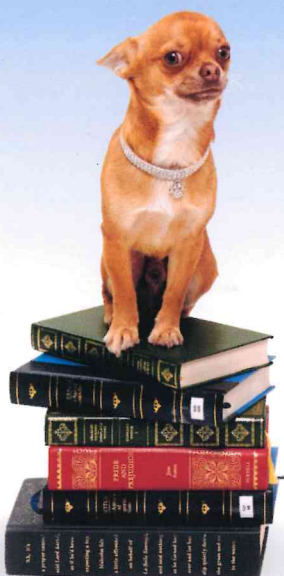
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